JIMI HENDRIX
Turbo charge your bends and blues-rock phrasing

STEVE MORSE
Learn to riff and pick like the Deep Purple maestro

RORY GALLAGHER
Two solos to learn in the style of the blues legend

CHRIS STAPLETON
Delve into the US country star's acoustic picking

GuitarTechniques

345 APRIL 2023
UK £6.25/US $15.95

VIDEO!
CARL VERHEYEN
The US session guitarist performs & discusses a new solo for you!

191 AUDIO & VIDEO FILES TO STREAM OR DOWNLOAD

PLAY LIKE 12 STUNNING

STRAT BLUES PLAYERS

JOHN MAYER
SRV
BUDDY GUY
ERIC CLAPTON
ROBERT CRAY
ROBIN TROWER
& MORE

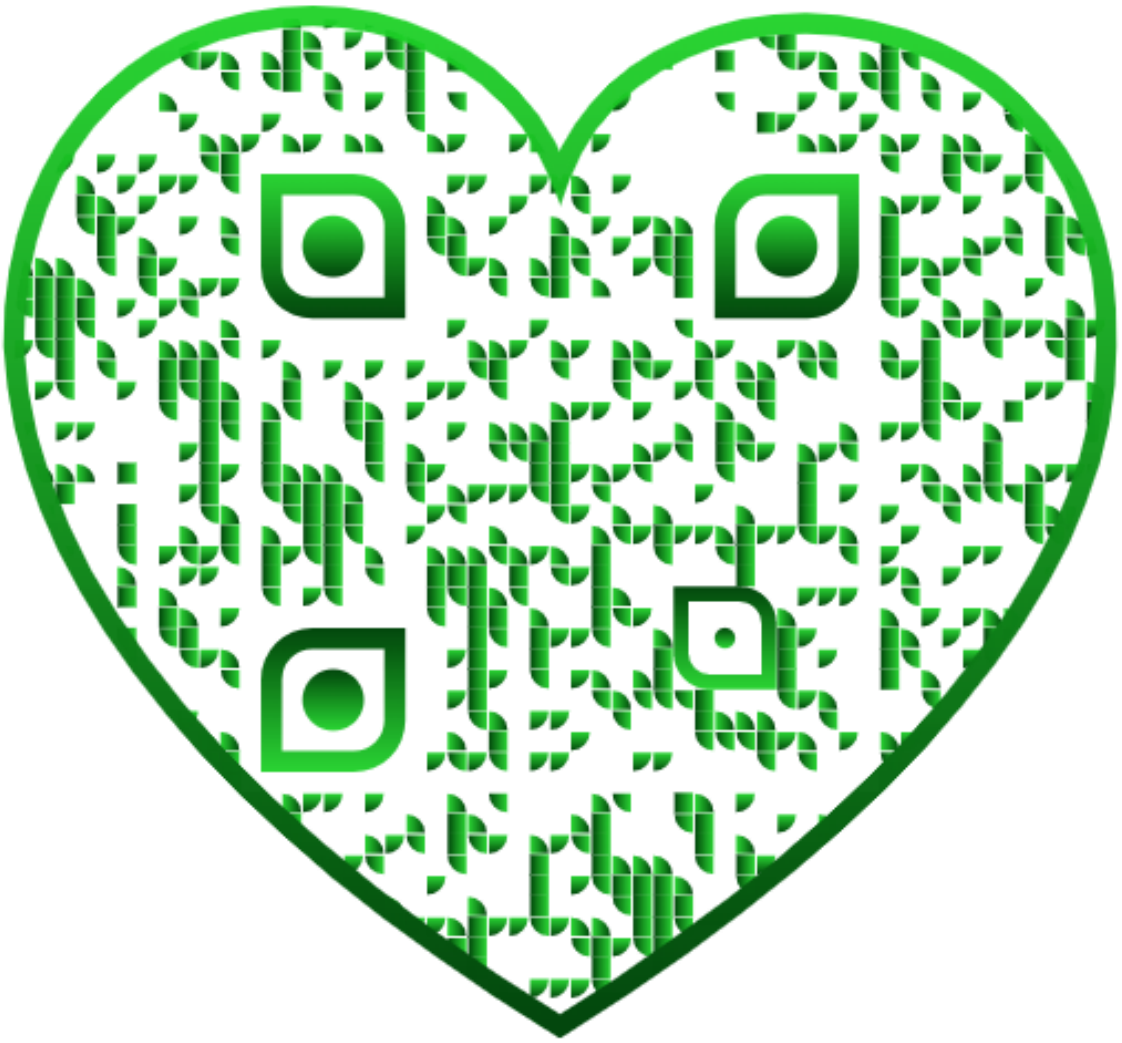
12 LEGENDS 6 BLUES JAMS & A WHOLE LOTTA LICKS!

SHRED
Learn George Lynch's tapping and legato style

4ths TUNING
Ant Law shows 6 great examples in this tuning.
With video

70S FUNK
Groove licks from Issac Hayes to Average White Band

CLASSICAL
Play the lovely El Colibri by Julio Sagreras.
With video



Return
to Form
Back with bold British designs to take you on the next step of your musical journey
Westfield GUITARS
@WestfieldGuitar

READY TO SUBSCRIBE?
www.magazinesdirect.com

Here are a few of your regular GT tuition experts...

SIMON BARNARD
Simon is a graduate of ACM and The Guitar Institute, holding a Masters degree in music. He teaches, examines and plays everything from rock to jazz.

DECLAN ZAPALA
Declan is one of the UK's top classical guitarists and teachers. He is a Master graduate of RCM and his solo arrangements are sublimely creative.

JON BISHOP
Jon is one of those great all-rounders who can turn his hand to almost any style. He's also rock legend Shakin' Stevens' touring and recording guitarist.

MARTIN COOPER
A tutor at BIMM Brighton, Martin's Rock columns show an incredible breadth of technique and style. His 2006 album State Of The Union is out on iTunes.

CHARLIE GRIFFITHS
Charlie is a well studied guitarist who specialises in high end rock playing and plays with top UK metal-fusion band Haken. His debut album is Tiktaalika.

JAMIE HUNT
Jamie is Principal Lecturer at BIMM Bristol. He also leads performance workshops, plays in metal band One Machine and is endorsed by ESP guitars.

JOHN WHEATCROFT
A phenomenal guitarist, John is a master at many styles but a legend in Gypsy Jazz. His second album First Light is out now on iTunes and Amazon.

ANDY G JONES
As well as being Head Of Guitar at LCCM Andy has played with innumerable top musicians, from Sir Van Morrison and Dr Brian May, to Sir Cliff Richard & more.

JACOB QUISTGAARD
Quist has been with GT since 2009. Currently Bryan Ferry's guitarist, his YouTube channel is viewed by millions and he creates our monthly jam tracks.

STUART RYAN
Stuart Ryan is great at all styles but best known for his superb acoustic work. He was Head Of Guitar at BIMM Bristol and has many top tuition books to his name.

ANDY SAPHIR
Andy is a stunning guitarist in all styles, but his country-rock licks are fabulous; he's smooth, fast, and very musical. Check him out on Jamtrack Central.

DAVID GERRISH
David teaches at BIMM in London across many styles and is a busy performing and recording guitarist. His jazz-blues-pop leanings are very impressive.

PHIL HILBORNE
The UK's original magazine guitar tutor, Phil's something of a legend. A great player, he's got the Phil Hilborne Band back together so catch them if you can.

Guitar Techniques, ISSN 1352-638, is published monthly with an extra issue in July by Future Publishing, Quay House, The Ambury, Bath, BA1 1UA, UK.
The US annual subscription price is $181.87 Airfreight and mailing in the USA by agent named World Container Inc, 150-15, 183rd St, Jamaica, NY 11413, USA.
Application to Mail at Periodicals Postage Prices is Paid at Brooklyn NY 11256.
US POSTMASTER: Send address changes to Guitar Techniques, Air Business Ltd, c/o World Container Inc, 150-15, 183rd St, Jamaica, NY 11413, USA.
Subscription records are maintained at Future Publishing, c/o Air Business Subscriptions, Rockwood House, Perrymount Road, Haywards Heath, West Sussex, RH16 3DH. UK.

WELCOME

BLUES MUSIC and the Fender Stratocaster have been favourable bedfellows for a long time. It makes sense on many levels as the considerable tonal choices that the Stratocaster offers are so ideal for the expressive style of blues. It's for this reason that we decided to have this issue's prime feature focus on 12 of the best Stratocaster players and how they use Fender's finest to sound so stunning. Fine-tuning the list to just these guitarists wasn't easy, and many great players fell through the net. That said, the dozen that we're spotlighting are all very well respected for their blues-based music and stunning Stratocaster tones.

Spanning six decades, our chosen guitarists range from Jimi Hendrix to Eric Clapton, SRV to Buddy Guy and Robin Trower to John Mayer. It's an informative deep dive that pairs up two guitarists over six great mini pieces and will reward you with many evenings of involving study and exquisite playing.

As for the rest of the issue, it's bursting (as always!) with stunning features, tutorials and insights to make you a better musician for 2023. John Wheatcroft focuses on the specific Pentatonic vocabulary of Jimi Hendrix; your lead playing and fretboard versatility will really get boosted with this! US session guitarist, Carl Verheyen is back in GT on video with a great Gibson SG solo over a track I wrote especially for him, Good To Go. Watching him play (and then explain it all) is a masterclass of expertise, as no one does big intervals, fast lines and chord change navigations quite like Carl!

For those that like to get stuck into vibrant fingerpicking pieces, Declan Zapala presents El Colibri by Julio S Sagreras. It's performed on video at tempo (fast) and then much slower so you can see how to navigate the piece. If you get this nailed, it will be a real showstopper!

If you hanker for a fresh perspective, Ant Law's video spotlights perfect 4ths tuning (top two strings are C and F, not B and E) for creating lead lines. Lastly, check out Charlie Griffiths' feature on rocker, George Lynch if you want to shred.

PS as GT goes to press, it's with great sadness we hear of Jeff Beck's passing. We will be featuring a celebration of his unique style next month. Our thoughts are with his family and friends.

Jason

Jason Sidwell, Editor
Jason.sidwell@futurenet.com

DON'T MISS OUR AMAZING DIGITAL EDITION

Try GT's digital edition on PC, Mac, Laptop, Desktop or Tablet!

Tap the links Finding your way around the magazine is easy. Tapping the feature titles on the cover or the contents page, takes you straight two the relevant articles. Any web and email links in the text are tappable too

Animated tab & audio All the mag's main lessons have the audio built in with a moving cursor that shows you exactly where you are in the music. Simply tap the 'play' button and you're off - you can fast-forward or scroll back at will.

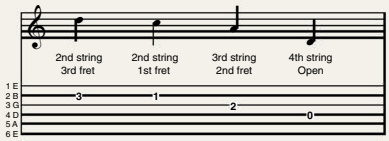
Play the videos Certain articles have accompanying videos full of useful insight and additional information. Once again, tap the play buttons to enjoy video masterclasses on your iPad (recommended) or smartphone.

GT USER GUIDE

You can get more from GT by understanding our easy-to-follow musical terms and signs...

READ MUSIC

Each transcription is broken down into two parts...



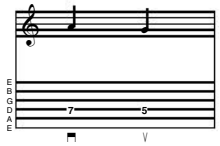
MUSICAL STAVE The five horizontal lines for music notation show note pitches and rhythms and are divided by bar lines.

TAB Under the musical stave, Tab is an aid to show you where to put your fingers on the fretboard. The six horizontal lines represent the six strings on a guitar – the numbers on the strings are fret numbers.

GUITAR TECHNIQUES: HOW THEY APPEAR IN WRITTEN MUSIC...

PICKING

Up and down picking

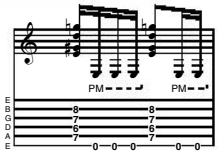


The first note is to be down-picked and the last note is to be up-picked.

Tremolo picking

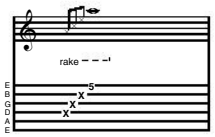
Each of the four notes are to be alternate picked (down- & up-picked) very rapidly and continuously.

Palm muting



Palm mute by resting the edge of picking-hand's palm on the strings near the bridge.

Pick rake



Drag the pick across the strings shown with a single sweep. Often used to augment a rake's last note.

Appeggiate chord

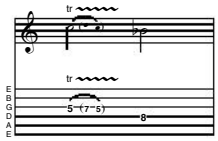
Play the notes of the chord by strumming across the relevant strings in the direction of the arrow head.

FRETTING HAND

Hammer-on & Pull-off

Pick 1st note and hammer on with fretting hand for 2nd note. Then pick 3rd note and pull off for 4th note.

Note Trills



Rapidly alternate between the two notes indicated in brackets with hammer-ons and pull-offs.

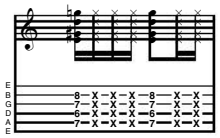
Slides (Glissando)

Pick 1st note and slide to the 2nd note. The last two notes show a slide with the last note being re-picked.

Left Hand Tapping

Sound the notes marked with a square by hammering on/tapping with the fretting-hand fingers.

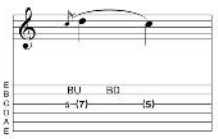
Fret-Hand Muting



X markings represent notes muted by the fretting hand when struck by the picking hand.

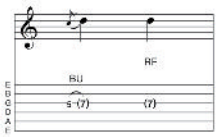
BENDING AND VIBRATO

Bend up/down



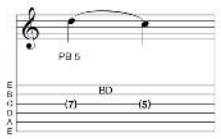
Fret the start note (here, the 5th fret) and bend up to the pitch of the bracketed note, before releasing.

Re-pick bend



Bend up to the pitch shown in the brackets, then re-pick the note while holding the bent note at the new pitch.

Pre bend



Bend up from the 5th fret to the pitch of the 7th fret note, then pick it and release to 5th fret note.

Quarter-tone bend

Pick the note and then bend up a quarter tone (a very small amount). Sometimes referred to as blues curl.

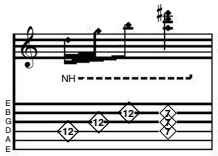
CAPO

Capo Notation

A capo creates a new nut, so the above example has the guitar's 'literal' 5th fret now as the 3rd fret.

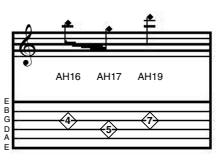
HARMONICS

Natural harmonics



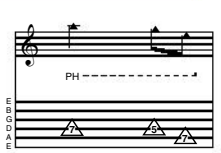
Pick the note while lightly touching the string directly over the fret indicated. A harmonic results.

Artificial harmonics



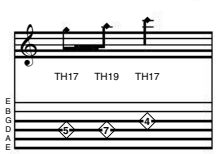
Fret the note as shown, then lightly place the index finger over 'x' fret (AH 'x') and pick (with a pick, p or a).

Pinched harmonics



Fret the note as shown, but dig into the string with the side of the thumb as you sound it with the pick.

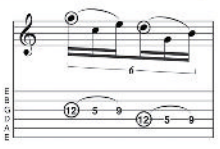
Tapped harmonics



Fret the note as shown, but sound it with a quick right-hand tap at the fret shown (TH17) for a harmonic.

R/H TAPPING

Right-hand tapping



Tap (hammer-on) with a finger of the picking hand onto the fret marked with a circle. Usually with 'i' or 'm'.

CONTENTS

TUNE UP
Tap here for an audio clip to help you tune your guitar

• ISSUE 345 • APRIL 2023 •

COVER STORY

Our cover features three of the players from this month's mega blues feature

SCAN TO GET OUR WEEKLY NEWSLETTER

FEATURES

COVER FEATURE

12 STRAT BLUES LEGENDS
From classic to modern 14
Andy Saphir shows how, from Eric Clapton to John Mayer, Buddy Guy to Stevie Ray, Robert Cray to Philip Sayce and more, the Stratocaster has given each player their own unique voice.

SPECIAL FEATURE

THE CROSSROADS
Hendrix fiery Pentatonics 40
John Wheatcroft delves into how Hendrix made so much more of Pentatonic scales than their simple, five-note structure might suggest.

CLASSICAL TAB

JULIO SAGRERAS
El Colibri 46
Declan Zapala's version of this speedy piece shows why El Colibri means 'the hummingbird'.

REGULARS

WELCOME 3
Jason talks blues, Strats, and a whole lot more.

STEVE VAI 6
The great man tells how his 'new' album with singer Gash, was actually recorded in 1991.

INTRO 8
All your regulars including Justin, Mitch, Quist, Phil, and Richard Barrett's Substitute.

HERMANOS GUTIERREZ 12
Brothers Alejandro and Estevan Gutierrez talk about their love of Latin music, of space and dynamics, and the sound of Gretsch guitars.

SUBSCRIPTIONS 38
Great offers at www.magazinesdirect.com.

BACK ISSUES 61
Missed a print or digital edition? Get it here!

ALBUM REVIEWS 81
Five exciting new guitar albums assessed and rated by Jason Sidwell and David Mead.

NEXT MONTH 82
GT pays tribute to an all-time legend of the guitar: the late, and extremely great, Jeff Beck.

THE LEARNING ZONE

30-MINUTE LICKBAG 52
Learn six incredibly varied licks from: Richard Kruspe, Wilko Johnson, Julia Lage, Kirk Fletcher, Mick Goodrick & Brandon Ellis.

BLUES 54
David Gerrish gets to grips with the style of that much-loved Irish blues titan Rory Gallagher, with two fantastic solos to learn.

ROCK 58
Martin Cooper reveals the mix of blazing licks and ultimate finesse that Steve Morse brought to his tenure with rock giants Deep Purple.

SHRED 62
Charlie Griffiths has five challenging licks to try from one of the more blues-tinged shredders, Lynch Mob and Dokken's George Lynch.

FUNK 66
Steve Allsworth continues his look at the great funk guitarists, from Wah-Wah Watson and The Funk Brothers, to The Average White Band.

VIBRATO 70
Simon Barnard covers a technique that can define not only a guitarist's musical genre, but also provide a unique playing personality.

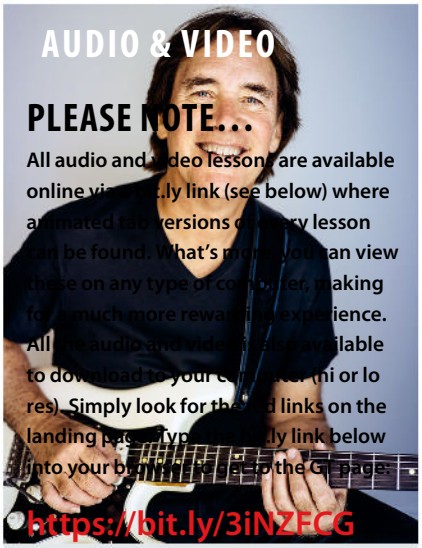
ACOUSTIC COUNTRY 74
Stuart Ryan plays a lovely piece in the style of an artist you may not know but really should check out, the rather good Chris Stapleton.

RHYTHMIC GROUPINGS 78
Andy G Jones takes a deep dive into how Steve Vai spices up his already incredible playing with the use of odd note groupings.

EXCLUSIVE VIDEOS!

CARL VERHEYEN
Soloing masterclass 24
The brilliant US session guitarist plays and explains a stunning solo full of melodic leaps, on Jason's specially written track, Good To Go.

ANT LAW
6 Licks In 4ths Tuning 34
This top British guitarist shows how tuning his guitar E-A-D-G-C-F, allows him to play mightily impressive and different sounding licks.



STEVE VAI

With a 'new' album filled with vibrant and uplifting rock songs, **Steve Vai** talks to **Jason Sidwell** about classic rock influences, his songwriting and the art of guitar playing and recording.

GT: It's an astounding and uplifting story about Gash and your involvement with him within the biker culture. Had you had any impression of his singing ability before asking him to the studio?
SV: Thanks, it is a compelling story. But the only idea that I had regarding John as a singer was a video tape he made for his dad of him singing a Frank Sinatra song. He could sound just like Sinatra. He had a smooth crooner type voice, but then every now and then I would hear him belt something out with a rock and roll edge and that's when I started to think about getting him in the studio. I didn't realise his rock and roll voice until I got him into the studio.

GT: From a timeline perspective, do you hear considerable similarities and differences between this and Sex And Religion as they're both vocal driven albums?
SV: To me they are very different records with not much similarity - with perhaps the exception of the energy that they both create. The Gash record is very straight ahead with no pops and whistles, no filler, no dense compositional moments, no quirky and challenging solos. Sex And Religion had a lot of that stuff but this record is straight ahead.

GT: The strong energy here is reminiscent of your enthused two album work with Dave Lee Roth in the 80s. From a creative point of view, what do enjoy about music making and guitar arranging when focused on a vocal album?
SV: If it's a rock record with vocals then usually the focus is more on the rhythm playing and guitar solos. I get enthusiastic whenever I approach these things, but I might arrange things a bit differently on an instrumental album to leave space in the mix.

GT: Did you change amps to alter the level of grain/pixellation tion in your distorted tone?
SV: I used one amp and pretty much one sound for all the rhythm and lead parts. I actually don't remember what amp I used, but that might be discovered later. I first approached the songs as demos so it went very quickly. I just put up the latest, boldest guitar tone I could dig up and most things were just one take. I think it took two weeks to make the whole record. It was a brisk pace but we captured a lot of magic.

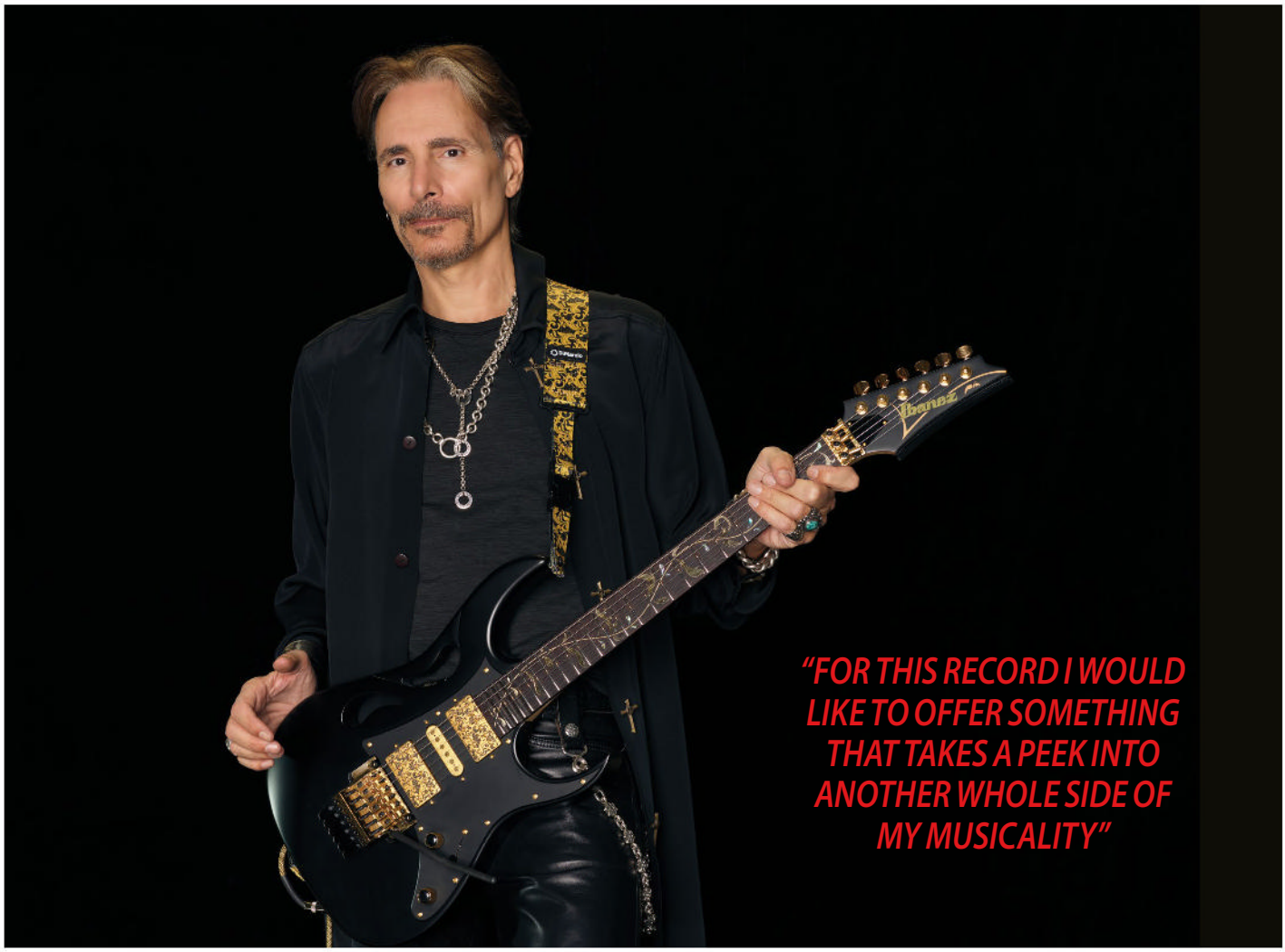
GT: The closing Flowers Of Fire features acoustic guitar and distorted electric. How do you view the acoustic in rock music, and the challenges of performing and mixing the two?
SV: I always feel as though the song will tell you what kind of guitar to use. Flowers Of Fire sounded as though it needed acoustic guitar for the sentiment of the track, so the track tells you what it needs. Recording and mixing acoustic guitars is very different than electric. They both fill up different kinds of frequency and dynamic ranges of the stereo spectrum and, as such, they need to be placed strategically so they make sense in the whole mix.

GT: Keyboards take a quite backseat on the album. Do you enjoy playing keys and, again, how do you arrange and layer them with your guitar parts?
SV: I don't particularly enjoy recording keyboards. I understand keyboards very, very well but I can't navigate them like a keyboard player. I plunk the parts out into a sequencer and then I arrange them with dynamics and velocity and time shifting so they sound natural. It's a lot of work. But similar to choosing either electric or acoustic guitars for a particular song, with keyboards I usually let the song tell me what's needed, if any. I think the only song on the Gash record that has keyboards is In The Wind, and it's just a cheesy eighth-note rhythm thing to give a bit of a 70s feel.

GT: Many of your riffs and melodic lead lines are multi-tracked. Do you have a typical preference for the amount of overdubbing, what do they tend to be (pitch/EQs/instrument choice) and was this album the same or different?
SV: Again, I let the song tell me. It's good to listen to the song and create an audio overview of where the track can go, and what it needs to get there. That usually determines if I am going to use a single rhythm track, double or triple it, or double a lead or melody line or put 30 harmony guitars on it. I do not put limits on how many tracks I need to record, especially since a digital workstation will allow all sorts of overdubbing sins. The EQ, instrument settings, choice of mics, recording space, how it's miced etc is also all chosen by the imagined sound of the finished track. For this Gash record, some of that stuff above took place, but for the most part it's very straight ahead.

A 'new' album unleashes the biker rocker in Steve Vai

JOHN HAREL



LARRY DIMARZIO

GT: You embrace Pentatonic scales rather more than usual for this album. Did you intentionally focus your soloing vocabulary on 70s stylisms such as unison bends, ♭7 to root bends and blues-rock phrasing?
SV: Good observation, yes. This kind of music required very straight-ahead type solos and that usually means Pentatonics.

GT: As 70s rock tended to use primary harmony (diatonic chord changes, Natural Minor/Dorian/Mixolydian terrain) how close do you feel you travel that line here? In your opinion, is there an ultimate 70s chord progression?
SV: This music follows that 70s songwriting tradition of form and adhering to melodies and harmonies that work with the chords melodically. There are no adventurous tension notes on this record. I didn't want that. I have plenty of it on all my other records. This record sticks to traditional models for a change. As far as 70's chord changes, anything that goes from the I to the ♭7 chord might be found in the bulk of conventional 70's type music.

GT: Are there typical harmonic 'Vai'-isms that you like using to make progressions like I-IV-VII or I-V-IV a little more unique?
SV: It's based on what kind of record I'm working on. I don't think chord progressions in terms of their place in the diatonic scale series. Of course any chord changes can be broken down into this formula but usually my chordal writing doesn't follow convention, although at times it might. But this Gash record could easily be analysed with chord scale degrees.

GT: How would you like your fans to appreciate this album within your substantial catalogue of recorded music?
SV: At this point my fans are aware how diverse and unpredictable I can be. Some like some things, some like others and some like it all because they resonate with my musical DNA. But for this record I would like to offer something that the fans can hear that takes a peek into another whole side of my musicality. It's very concise, straight-ahead, uplifting rock music. I would also like to offer an imaginary story of what would have happened if I released this back in the early 90s with Gash and he became a cult like rock star figure, and we were selling out arenas. I thought that could have been a possibility at the time, but I chose against it because I just came from

playing rock in arenas and I wanted to move onto Passion And Warfare and my more exotic musical ideas. I think that an open-minded fan will find it a little treasure since it's so different than anything else and the songs feel like good songs to me.

Steve Vai's excellent Via/Gash album is on his own label, Favored Nations.

JUSTIN SANDERCOE

The founder of justinguitar.com lends GT his insight as one of the world's most successful guitar teachers. This Month: ***Beginner, Intermediate or Advanced?***

People often wonder where they are on their guitar journey. Am I still a beginner? What makes an intermediate player? What are the essential skills for each?

There is no 'global system' of merit for the guitar. There are grades you can do that will give an indication for theory, scales and repertoire levels but many are classical based and those that are rock and pop based tend to vary in these aspects. That said, the accredited grade system is best if you're looking for 'official' recognition of ability, not least because countless guitarists globally engage with them.

Having some understanding of this journey can be very helpful, a kind of map that you can reference and understand where paths may be leading if you choose to follow them.

For me, a beginner guitarist is someone who is working on open chords, basic strumming, easy scale patterns (for dexterity and in preparation for later use) and playing appropriate songs. Graduating from beginner would mean you are confident in ALL those areas and would include playing easy 'campfire' songs with a degree of confidence.

I feel it's important that beginners follow a structured course that gives them time to develop the essential skills without being overwhelmed. Developing a strong sense of rhythm, continuous movement of the strumming arm and automation of strumming patterns are the key skills - the changing between chords is not usually a problem, no matter how tricky it feels at the start. All this is best achieved by playing songs.

I often meet 'beginners' that have been playing for years and are actually very good at simple things. They can play songs, pick up new ones pretty quickly and are confident in what they can do. For many people, this is as far as they want to take it. Though many want to further both their knowledge and skills.

Justin offers great advice about how to tell where you are as a player

"MANY ONLINE TEACHERS MAKE BIG PROMISES BUT DELIVER SKETCHY LESSONS. SEEK ADVICE IF YOU'RE NOT SURE"

When a student feels ready to move onto intermediate grades, they would start learning barre chords, scale patterns (eventually in all five CAGED patterns), develop an understanding of harmonic structure and sensitivity to the music you play.

By the intermediate level most players have already started to know what styles they want to play, and must be ready to make decisions on what they need to learn and how to do it. Growth that comes from having to make decisions is like those teenage years - developing independence while still having a safety net.

The intermediate years can be hard in the age of online lessons - there is so much info available that it can be overwhelming. And it can be hard to sort the wheat from the chaff. Many online teachers make big promises but deliver sketchy lessons. Ask around the guitar community and seek advice if you're not sure. But beware of anyone promising big results with minimal effort.

To get from intermediate grades a student should be familiar with the chords and Major scales in the CAGED system, be very confident with rhythm and improvising with Major or Blues styles (or both). And they should have a bunch of songs they can play confidently and be good enough to play in a band or jam on songs they know.

A graduating intermediate player should also be refining their style and taste, deciding what to learn and what to ignore, and realising that learning it all is of course impossible.

The advanced grades are for those who want to push their understanding and technical development on the instrument. Usually these students will have an understanding of what they want to accomplish and have had some performing experience, be it live or recording.

Advanced students benefit from in-person lessons or a mentor to help them reach the highest levels. Lessons are often more conceptual than technically specific and one would study a new thing so as to incorporate the ideas into their own style.

I recommend that advanced guitarists focus on mastering one style they love rather than trying to develop a broad range, unless they want to teach or get into pit band or session work.

The amount of students at each grade resembles a pyramid, with beginners at the bottom and advanced students at the top. There will always be a hundred beginners to every one advanced, for many reasons. Some will drop out completely, some will have taken time off while others will feel they've 'learned enough' and be happy with where they are.

So that's how I see it. Take a look on my website to see what a student would need to 'graduate' for each grade. At the time of writing I've not been working much on the highest two grades - I'm still focused on helping students build an excellent foundation. Happy practising!

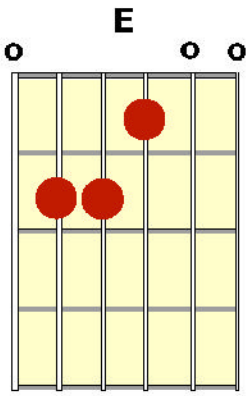
Get more info and links to related lessons on all Justin's GT articles at www.justinguitar.com/gtmag

BARBARA BUELEN

SUBSTITUTE
Alternative Chord Voicings

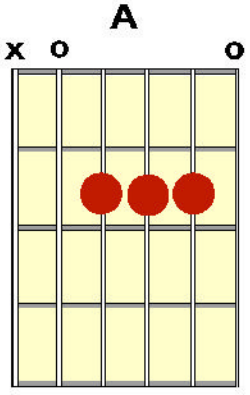
WITH RICHARD BARRETT

WHILE THERE IS a certain purity to standard chord voicings, there can be times when something a little extra adds some welcome harmonic variety and interest. Our case in point is these three open position chords of E, A and B7. It's impossible to number the vast amount of songs written using this I-IV-V 7 chord sequence – so it seems particularly ripe for a rethink in how we might structure the chord voicings to create a fresh take on the whole thing. Though these were designed with the acoustic guitar in mind, they are also effective on the electric for jangly 'almost-clean' chords. Elvis Costello, James Honeyman Scott, Andy Summers and Tom Petty spring to mind as players who have implemented this kind of thinking with great results. You'll notice the alternative voicings all feature the open first and second strings, giving constant E and B notes ringing on top.



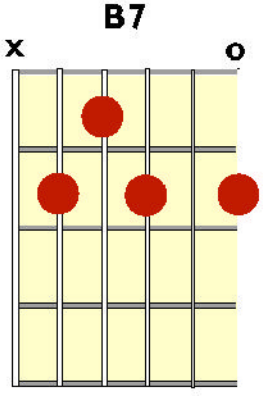
Example 1

NOT TOO MUCH to say about this – though it must be one of the grandest sounding open chords invented! Of course, a mere lift of the first finger gives us the Minor version, also an acoustic mainstay; or take off the third digit for a dark sounding E Dominant 7.



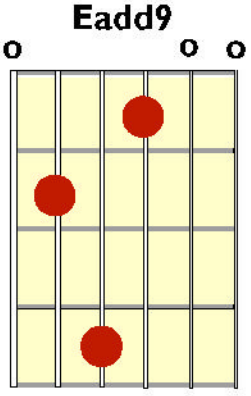
Example 2

ANOTHER common one, so let's experiment. Of course, all we have to do is exchange the 2nd fret on the second string for the first to hear A Minor. Then try lifting off to the open second string for A sus2 - not the same as an add9, because there is no 3rd (C#).



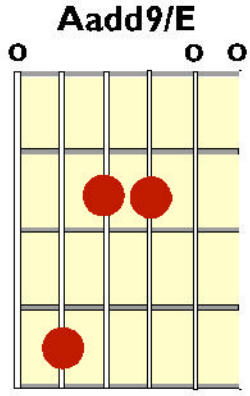
Example 3

THIS B7 COULD be described as a 'Beatles' type chord, though it has obviously been used extensively elsewhere too… Lifting the finger off to give an open fourth string (D) gives a similar B Minor 7th voicing to the one heard in Fool On The Hill.



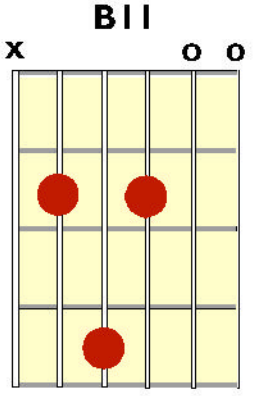
Example 4

MOVING FROM THE 2nd to 4th fret on the fourth string gives an F# (or 9th), which is added to the existing E Major chord - giving it the literal name 'add9'. Try lifting off to the open third string to create a beautiful sounding E Minor 9th.



Example 5

THIS HAS A RICH SOUND due to the A chord's E being the lowest note. Considering the low C# on the fifth string and the two open high strings (B and E notes), it's very much an A major chord but with a Robben Ford/Michael Landau vibe of sophistication.

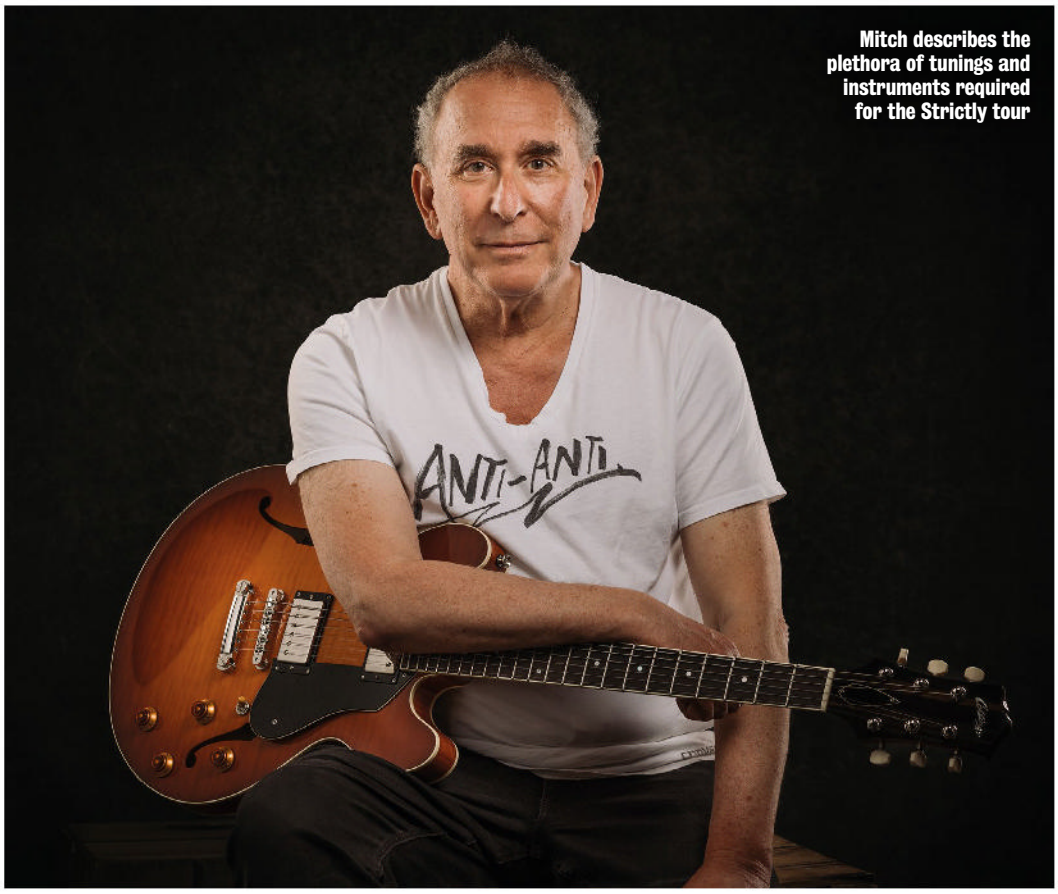


Example 6

THIS B11 VOICING contains the essentials low to high; Root, 5th, ♭7, Root again on the open second, then the 11th in the open first. Alternatively, barre across from fifth to first strings at the 2nd fret - you gain the missing 9th (C#), but lose the ringing E and B notes.

MITCH DALTON

The studio guitarist's guide to happiness and personal fulfilment, as related by our resident session ace. This month: ***You can run but uke can't hide!***



Mitch describes the plethora of tunings and instruments required for the Strictly tour

It's a new dawn. It's a new day. It's a new life. And it's a new Strictly Come Dancing - The Live Arena Tour 2023. And although the show opens with the lyrics of the Bricusse/Newley classic ringing out loud 'n' proud, I'm not feeling that good, to be honest. "But why!", I hear you cry. "Luxury coaches, five-star hotels, catering by Eat To The Beat. Wardrobe ladies to attend to every sartorial need, a top TV band with which to play. And money. What's the problem?"

Well, here's the thing. If you are naive enough to imagine that all that's required is to turn up, tune up and drop D, read on.

On day one of rehearsals, I open the folder containing the many and various musical items that feature in this year's populist entertainment to discover the following ditties. Bring Me Sunshine, but not as associated with Morecambe And Wise. In fact, this arrangement is a transcription of The Jive Aces' cover, performed in the style of Louis Prima. It happens to feature the ukulele, solo for the first eighteen bars. While whipping out my instrument, so to speak, I notice the unhelpful B♭ key signature. No worries. Having been in Showbiz all day, I retune my handcrafted Paul Hathway model up a semitone and play as if in the key of A, with lots of nice open chord shapes. Always remembering that the tuning is now G#-C#-F-B♭, necessitating the need to play shapes as if you're in the key of E. How delightfully straightforward is that? We move on to Can't Help Falling In Love by Mree. It's in D, but requires the employment of a capo at the 2nd fret so that one can play folksy fingerstyle open chords as if in C. Every arpeggiated note of every bar has been meticulously written out by David 'Amadeus' Arch for my sonic pleasure. I am therefore playing chords that sound D, G, A, B Minor, E Minor and G Minor 6 but with 'simple' C , F and G shapes etc.

Among other embarrassments, I find myself repeatedly hitting the open fifth string in the expectation of producing an A bass note. Which is now a B, obviously. General mirth and derision abound. Ho hum. We move on. Next up, Livin' Mein Herr, from Cabaret. For the tenor banjo that I don't possess. Yet. The part won't work on a regular instrument and the ominous printed instruction says "Play as it sounds, not as written." That is to say, an octave higher than a conventional guitar, which is a transposing instrument, as any fule kno. This translates to a wee riff that sits two and a bit octaves above middle C. I discover that there are three tunings in this esoteric world - Irish, Chicago and Viola. It seems that it is the latter (tuned C-G-D-A) that will produce the desired result. I'm provided with two parts - one in the sounding key of C Minor, the other transposed to G Minor, to assist the search for chord shapes. I reach for my Neurofen Extra Strength. And so the day meanders onwards, taking in Survivor (detune fifth and sixth strings) and Cry To Me, the Solomon Burke classic featuring an A triad played improbably at the 22nd fret, where few have ventured voluntarily. Just occasionally, there's a piece that calls for a normal guitar tuned in standard fashion, appearing like a musical oasis in a dance desert.

"THE TRIP HAZARD IS THE TENDENCY TO HIT WRONG STRINGS"

La Vida Loca, featuring the PRS baritone guitar. Once again, the trip hazard is the inevitable tendency to hit the wrong strings since the thing is tuned down a 4th (B-E-A-G-B). Never mind. It's not as if the lines are prominently featured or anything. Dearie me. However, my own favourite is

And so, after a number of visits to Bill 'Meticulous' Puplett for thorough setups and miscellaneous forensic attention, seven instruments plus a rack to hold 'em, two amps (including a spare), a pedal board, two accessory cases and a plectrum in a pick tree are loaded into a lorry and trundle away to Birmingham.

"It's a right old game", as they used to say darn The East End.

For all I know, they still do.

For more on Mitch and his musical exploits with the Studio Kings, go to: www.mitchdalton.co.uk

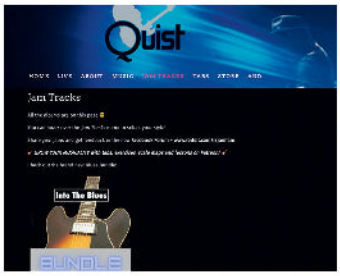
JAMES FRAHER/REDFERNS

JAM TRACKS TIPS

Use these to navigate our bonus backing tracks

1 Easy Groove Jam - B Dorian
We start with a feel-good groove jam based on B Dorian mode. Aside from the obvious B Dorian (B-C#-D-E-F#-G#-A), the B Minor Pentatonic scale (B-D-E-F#-A) and B Minor Blues scale (B-D-E-F-F#-A) will also sound excellent here.

2 Slow Blues (B)
Here we have a relatively simple slow blues in B, where B Minor Pentatonic scale (B-D-E-F#-A) and also B Major Pentatonic scale (B-C#-D#-F#-G#) are great places to begin. Dig in!



3 Chill In E (Breathing Space)
This is a simple two-chord vamp using E to Bm7. Start with E Major Pentatonic (E-F#-G#-B-C#), then try some E Mixolydian (E-F#-G#-A-B-C#-D). The jam track was actually built from the title track of my new album Breathing Space, but transposed to the more guitar-friendly key of E!

4 Slow Shuffle Jam - G Minor
We finish with a fun shuffle groove jam in G Minor. G Minor scale (G-A-B♭-C-D-E♭-F) works throughout, but G Minor Pentatonic (G-B♭-C-D-F) sure does too. Happy jamming!

Visit www.Quistorama.com/jamtracks and subscribe to www.youtube.com/QuistTV for more jam tracks. Quist's new album Garden Grooves is out soon and you can find him on Spotify and Instagram, as well as Patreon for his full library of tabs & lessons.

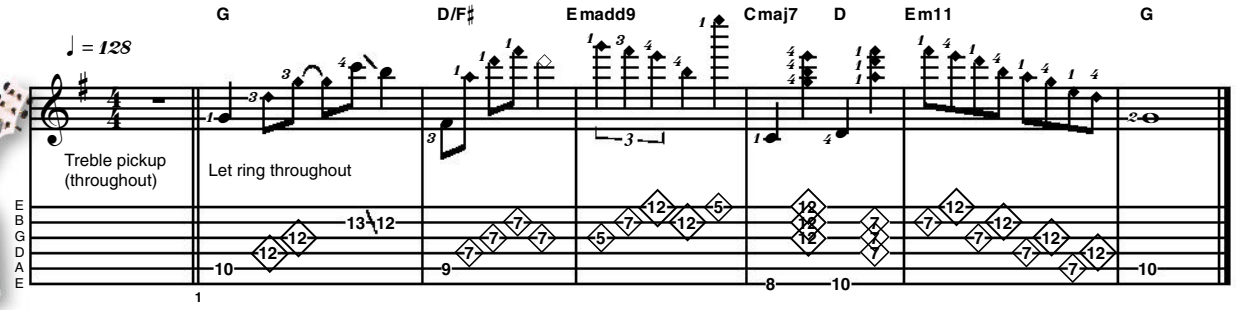
PHIL HILBORNE'S ONE-MINUTE LICK

Fretted Notes And Natural Harmonics

FAST

SLOW

This lick uses ideas that combine fretted notes with harmonics. Here's a brief guide to what's going on. Things kick off in bar 1 with a fretted G bass note followed by two natural harmonics and a fretted slide from C-B on the second string – this outlines a G sus4-G Major move. In common with most of this month's phrases the trickiest aspect is being able to let the notes ring into each other. Bar 2 is similar, with a held bass note (F#) that needs to sustain under the following ringing D Major chord tone harmonics. Bar 3 uses Emadd9 chord tones played as natural harmonics and it highlights some nice dissonance caused by the first two harmonic notes being a semitone apart - G-F# - and also the following E being only a tone away from the preceding F#. Bar 4 once again features bass notes followed by harmonic triads, with a bit of a faster change this time. Listen to Steve Vai's intro to David Lee Roth's Damn Good (at approx. 0.42 seconds) for a similar idea, only played on acoustic. We wrap things up in bars 5-6 with a useful Em/G Major scalic line. All this month's ideas sound great played clean, dirty or anywhere in-between. Also experiment using some chorus or pitch shift effects to accentuate the bell-like character of the harmonics.



HERMANOS GUTIERREZ

Guitar instrumentals have supplied some of music's most evocative moments. Jason Sidwell asks top guitarists for their take on this iconic movement. This month the evocative duo, ***Hermanos Gutierrez.***

GT: What is it about guitar instrumentals that appeals to you?

HG: The fact that it leaves space for everyone to put something personal into it. Instrumentals impose less than a song with vocals. For us, instrumentals have always been a way of connecting within ourselves, it's way more inwards. So therefore, you make it your own soundtrack and there's this potential to personalise an instrumental song. We believe in the power of instrumental music, inspired by classic symphonic orchestras and many music scores. And since we all live our own life, our own movie, instrumentals can enforce the moments and how we perceive them.

GT: What can an instrumental provide a listener that a vocal song can't?

HG: Both types evoke emotions but as we said, the main difference is its direction and the engagement with it. Instrumentals can be there and at the same time they're not. They provide space for each of us. They accompany you the way you choose. Instrumentals ask for a different type of engagement with the music.

LARRY NIEHUES

GT: Are there any tendencies with instrumentals that you aim to embrace or avoid - such as rhythms, harmony, playing approach or tones?

HG: We tend to stay as true as possible to our style and our rhythms. And in the end we want to share something with the audience which means something to us. We don't feel limitations in rhythms, or harmonies, as long as it is us and as long as it comes from a very true place within ourselves.

GT: Is a typical song structure of intro, verse, chorus, verse, chorus, middle, outro etc, always relevant for an instrumental.

HG: Of course we try to follow a certain structure, trying to build up the song and create a climax. At the same time less is more; we've come across this sentence so many times while songwriting and the more you search for the right structure, the more you get lost in it. We don't want to make it complicated but then also trying to give every part its power. We even consider moments of silence, and different intensities of playing a certain note as part of the structure but they can't really be planned. In the end a certain structure is important, but not as important as the feeling of playing the melody.

"WE EVEN CONSIDER MOMENTS OF SILENCE, AND DIFFERENT INTENSITIES OF PLAYING A CERTAIN NOTE AS PART OF THE STRUCTURE"

GT: How useful is studying a vocalist's approach for guitar melodies?

HG: We believe everyone works differently and follows different approaches. In our case we just hear melodies in our head when one of us comes up with a new melody; we instantly hear the missing part. We don't follow a vocalist's approach.

GT: How do you start writing one; is there a typical approach or inspiration for you?

HG: It depends very much on the circumstances. Every song is based on an inner expression of ourselves, something which in that particular moment resonates with us. It might be the rhythm or the melody. It might be a single tone which then opens up a new door to find the next note. And then you'll notice and feel that this might be the verse, or maybe it's a part of the chorus. In most of the cases we play for ourselves, each individually, and then present the song idea to each other. Then we'll try to add the missing part, which in our

Estevan and Alejandro Gutiérrez are the two brothers behind Hermanos Gutierrez

case, is always the other brother's part. We get inspired by life, experiences, love, journeys, from the past, the present and future. Every song is a journey itself and a manifestation of something which until then has been unexpressed.

GT: Many vocal songs feature a guitar solo that starts low and slow then finishes high and fast. Is this useful for instrumental writing, for developing pace and dynamics over its duration?
HG: No, not really.

GT: What type of guitar tone do you prefer when playing instrumentals?
HG: In our case we love the tone of the Gretsch Guitar (Chet Atkins model 61120T-59 Vintage Select) and the Silvertone Guitar 1446. But a lot of songs have also been created on acoustic classical guitars, since it's nothing about effects and only about the melody. It feels pure and undistorted.

GT: Do you have favourite keys or tempos?
HG: Minor keys, A Minor, D Minor.

GT: Do you find Minor or Major keys preferable to write in?
HG: Definitely Minor keys, but not because it's easier. We just love writing songs in those Minor keys.

GT: Do you have any favourite modes?
HG: No.

GT: What three guitar instrumentals would you consider iconic, or have inspired you?
HG: Jorge Gardoso, Marcos Vinicius - Milonga.
Paco Zambrano – La Playa.
Santo & Johnny - Sleepwalk.

GT: Why?
HG: They all touch our hearts. They'll make us think of our Latin roots, our grandfathers, our childhood, our connection as brothers, our connection to life. They want to make us dance and cry at the same time. My brother Stephan used to play Milonga on the classical guitar when I was younger and I remember I loved listening to it so much. Our Mother always got emotional hearing that melody.

Hermanos Gutierrez's beautiful El Bueno Y El Malo album was reviewed in GT343 and is out now on Easy Eye Sound.

LARRY NIEHUES

PLAY LIKE...
12 STRAT BLUES LEGENDS

Let these 12 Stratocaster players inspire you to unleash your inner blues guitar hero. **Andy Saphir** goes from Clapton to Mayer to find you the best Stratty licks!

ABILITY RATING Moderate/Advanced ✪✪✪✪✪

Info https://bit.ly/3iNZFCG
Key Various **Tempo** Various

Will improve your...
✔ Blues vocabulary
✔ Picking technique
✔ Bending accuracy

The Fender Stratocaster is one of the most famous and widely used electric guitars in the history of the instrument. Originally launched in 1954, it had a revolutionary design with its contoured body, three single-coil pickups, six adjustable bridge saddles and 'synchronised tremolo'. It has remained largely unchanged ever since, and continues to be played and loved by countless guitarists of all musical walks due to its versatility, sounds and looks.

The 'Strat' has always been a highly popular guitar with blues and blues-rock players, and has been synonymous with the careers of several of the most famous and highly regarded players around, such as Eric Clapton, Jimi Hendrix, Rory Gallagher and Stevie Ray Vaughan.

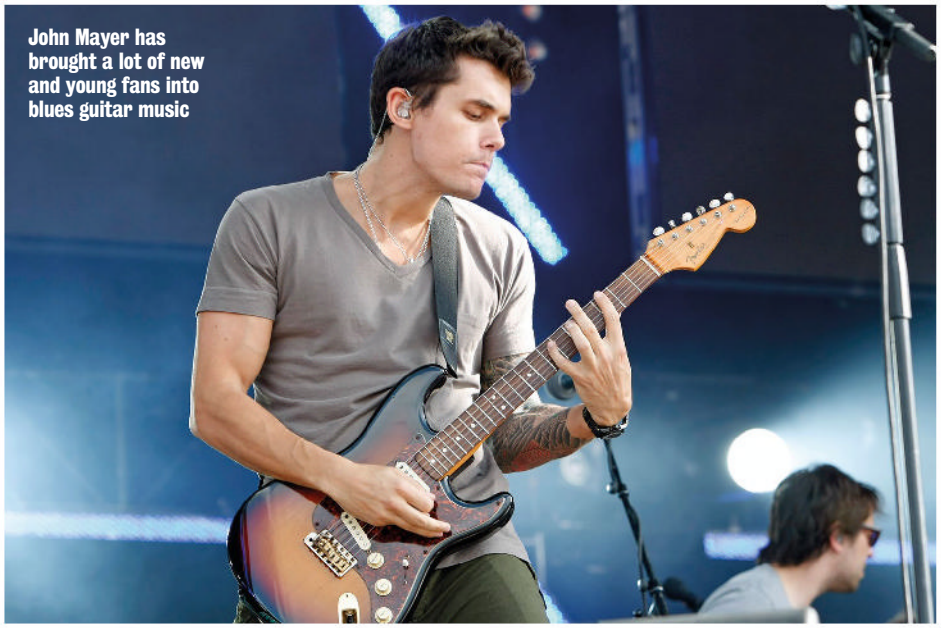
In this month's feature, we look at the styles of 12 legendary Stratocaster wielding blues guitar players in the context of six bespoke mini pieces that represent many of their characteristic soloing approaches. The pieces are in different keys and tempos, and have a different feel. They pair up two of the players in each piece, each one taking half of a piece to solo over. The player combinations are Robert Cray and Eric Clapton, Jimi Hendrix and John Mayer, Kenny Wayne Shepherd and Philip Sayce, Robin Trower and Walter Trout, Stevie Ray Vaughan and Jimmy Vaughan and lastly Rory Gallagher and Buddy Guy; a plethora of incredible individuals that represent the breadth of stunning Strat blues guitarists.

"The addictively smooth tones of the Stratocaster's neck pickup, is one that many blues players love"

From a note choice perspective, blues players tend to heavily use the Pentatonic scale, both Minor (Root-♭3-4-5-♭7) and Major (Root-2-3-5-6) versions as a firm basis, as these scales are the bedrock of the sound of the blues. Combined with stylistically orientated technical approaches such as bending, legato and blues curls (bending a note – usually the ♭3rd – up a quarter tone), an endless vocabulary of wonderful blues guitar phrases are uniquely crafted and expressed into the individual styles that we hear when listening to great players.

In terms of guitar sound, you'll mainly hear in our six pieces an overdriven valve amp type sound of varying degrees, often paired with the addictively smooth, glassy tones of the Stratocaster's neck pickup which, although only one of many sounds available on the instrument, is one that many blues players love.

I hope you enjoy studying these pieces and get a lot of useful ideas from them. Although this is my approach to sounding like the magnficent 12, I strongly recommend that you check out and study each one individually, as you'll develop a more thorough and in-depth understanding of their techniques and approaches; tjhere is nothnig better than studying and absorbing directly from the source. Fortunately, there is a lot of material by each of them to reference. Have fun!



John Mayer has brought a lot of new and young fans into blues guitar music

NEXT MONTH *Six trailblazing pickers celebrated from* ***Chet Atkins*** *to* ***Danny Gatton****!*

Get the Tone

Even though this feature is all about famous Strat players, you don't specifically need one to play these pieces. Any electric guitar will be fine. An overdrive pedal is very useful to push your amp into overdrive for a thicker or more distorted lead tone. And we always suggest using the guitar's controls to tame or boost the basic sound. Add a splash of reverb, too.

MATT KENT/REDFERNS

Is anything more tempting than a beaten-up 60s Strat in gloriuous Fiesta Red?

TRACK RECORD Robert Cray, Strong Persuader; Eric Clapton, From The Cradle; Jimi Hendrix, Experience Hendrix; John Mayer, Try!: KW Shepherd, Straight To You Live; Philip Sayce, Full New Years Eve Show,; Robin Trower, Live Across America; Walter Trout, Go The Distance; SRV, Couldn't Stand The Weather; Jimmy Vaughan- The Essential; Rory Gallagher, Irish Tour '74; Buddy Guy, Damn Right I've Got The Blues.

EXAMPLE 1 **ROBERT CRAY & ERIC CLAPTON**

This 17-bar piece is in the key of B Minor. The first eight-bar section is the Robert Cray style solo which uses B Minor Pentatonic scale (B-D-E-F#-A). The D note (10th fret, first string) on bar 7, beat 1 should be bent up a tone to the E note with the first finger of the fretting hand if possible. The Eric Clapton style solo in the next nine bars mainly uses B Minor Pentatonic but occasionally adds the Major 2nd (C# note) for a richer and fuller flavour.

EXAMPLE 2 JIMI HENDRIX & JOHN MAYER

This is another 17-bar piece but in the key of C minor. The first half is the rockier feel Hendrix style solo. The tone-and-a-half bends from bar 6's beat 3 into bar 7's beat 1 on the second string (C note to E♭ note) should be accurately pitched, but needs fretting-hand stamina, so be careful of how much you strain. The John Mayer style solo in the next half centres around E♭ Major, and marks the chord changes subtly, but significantly. Pay attention to the accuracy of the second-string bends in the phrase from bar 15 into bar 16. The 8th fret to 10th fret (G note to A note) bend should be fretted with the first finger.

PLAY BACKING

VIDEO & AUDIO https://bit.ly/3iNZFCG

EXAMPLE 3 **KENNY WAYNE SHEPHERD & PHILIP SAYCE**

This upbeat piece is a 16-bar blues in the key of F. The first half of the piece is the Kenny Wayne Shepherd style solo which mainly uses the F Minor Pentatonic (F-A♭-B♭-C-E♭) but also features the F Minor Blues scale which adds the ♭5th (C♭ note). Note how the C Minor Blues scale (C-E♭-F-G-B♭) is briefly used over the C7 chord in bar 7. The Philip Sayce style solo in the following half has a tricky opening, especially the lick in bar 10 which has a third-string bend with a sustained fretted high G note (15th fret, first string). The long rapid-fire phrase in bars 11-12 will need to be studied carefully and played slowly at first.

EXAMPLE 4 **ROBIN TROWER & WALTER TROUT**

Here's another lively 12 bar blues-rock piece, this time in the key of D, with the Robin Trower style solo first, and the Walter Trout style solo second. Mainly using D Minor Pentatonic scale (D-F-G-A-C), the first solo has a tricky and speedy sextuplet phrase in bar 4, which I suggest you play with a downstroke on the first string and an upstroke on the second string. The multiple bending lick on the third string at the start of the Walter Trout style solo in bar 7-8 requires accurate pitching, so practise this phrase carefully. The use of the Major 2nd (E note) adds a rather nice, extra melodic flavour to this phrase, too.

PLAY BACKING

VIDEO & AUDIO https://bit.ly/3iNZFCG

EXAMPLE 5 **STEVIE RAY VAUGHAN & JIMMY VAUGHAN**

This is a 12-bar blues in the key of E (with an additional bar at the end for the very last note), which fictitiously reunites the equally amazing but very different Vaughan brothers. Check out the contrast between the guitar sounds here, with the 'Tube Screamer' driven mid range tones of the Stevie style solo, against the more treble focused sound of the Jimmy style one. The bar 9 -10 first-string bend lick is tricky, so pay attention here to your pitching. Additionally, the G note (15th fret, first string) bend on bar 10's beat 3 of this phrase should be fretted with the first finger if possible.

SRV style solo

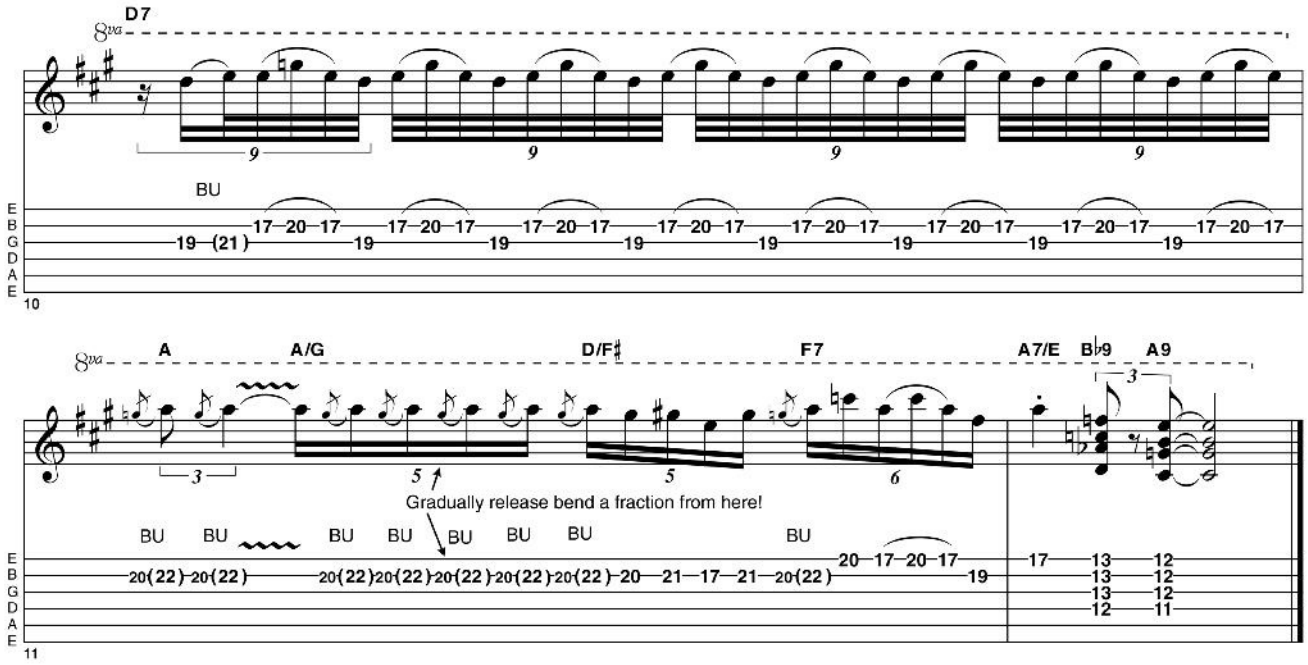
Jimmy Vaughan style solo

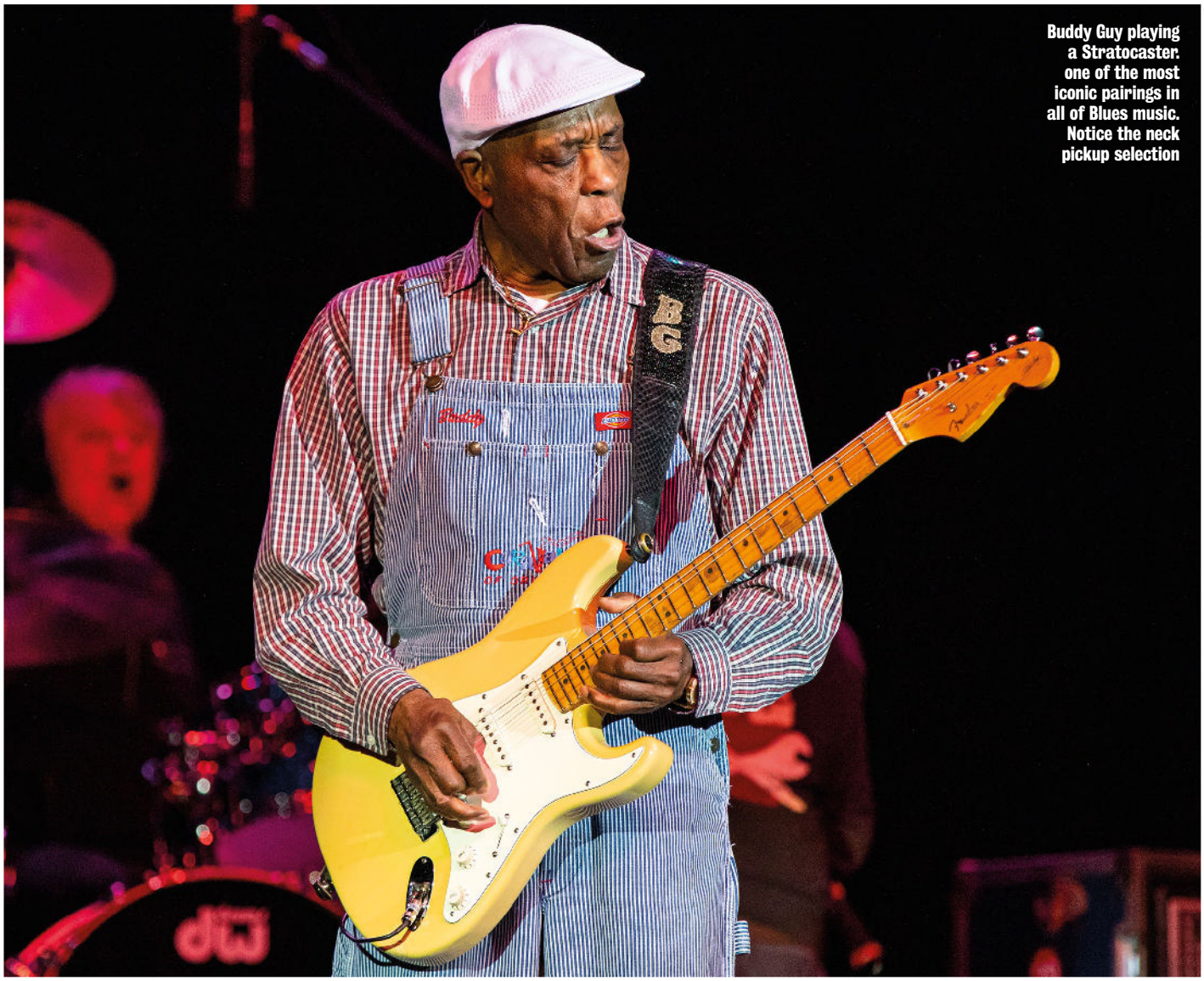
EXAMPLE 6 RORY GALLAGHER & BUDDY GUY

This is a 12-bar slow blues in the key of A which mainly uses notes from the A Minor Pentatonic scale (A-C-D-E-G). Pay attention to your string bending and phrasing accuracy as there are a lot of quite fast passages among the licks. The final note of the Rory style solo is a C# which is the Major 3rd borrowed from the A Major Pentatonic scale (A-B-C#-E-F#). The Buddy Guy style solo also has some tricky sections; the second string should be caught under the fretting finger on the last note of bar 7, and I suggest an upstroke with the picking hand should be used here - be as dissonant and aggressive with this as you like.

VIDEO & AUDIO https://bit.ly/3iNZFCG

EXAMPLE 6 **RORY GALLAGHER & BUDDY GUY**





Buddy Guy playing a Stratocaster, one of the most iconic pairings in all of Blues music. Notice the neck pickup selection

SCOTT LEGATO/GETTY IMAGES

I am music

I live through your moments
Your first shake of the rattle
Your recorder lesson
Your match day anthem
Your queueing anticipation
Your hands in the air
Your main stage mayhem
Your favourite movie scene
Your first dance
Your last night of the proms
Your family singalong
Your swan song.

Musicians' Union

If you care about the future of music, join us as a supporter for free.

→ theMU.org

VIDEO MASTERCLASS

Carl Verheyen

ON VIDEO

We are delighted to welcome back session virtuoso Carl Verheyen to show us some great fusion ideas over Jason Sidwell's track, Good To Go. **Jon Bishop** is your guide.

ABILITY RATING Advanced ✪✪✪✪✪

Info https://bit.ly/3iNZFCG
Key Mostly A **Tempo** 111bpm

Will improve your…
✔ Use of semiquaver and triplet rhythms
✔ Lead guitar phrasing
✔ Intervallic vocabulary

We are thrilled to welcome back Carl Verheyen for another fantastic video masterclass. There's plenty of great instrumental rock vocabulary to dissect this month, so let's get cracking.

Carl is an experienced studio musician so his first job was create his own chart for Jason's piece, Good To Go. This is a valid approach to see where all the chord changes are; it also skips the need to memorise the track. This chart is shared on both the video and in the magazine so you too can see where all the changes are. The tempo is 111bpm with a shuffle feel, so we have opted for a 12/8 time signature since Carl plays many phrases using a triplet rhythm, so using 12/8 makes for a tidy way to notate the piece.

As Carl explains, the first verse uses A Lydian mode which has the same notes as the A Major scale only with a raised 4th (A-B-C#-D#-E-F#-G#). Another way to access this sound is to play the E Major scale but base the phrases around the key centre note of A. The track is quite busy so Carl uses high string bends to stay clear of the other moving bass and guitar parts (Example 1).

The chorus toggles between the F and Gm chords, the first and second chords in the key of F Major. The obvious choice of scale here is F Major (F-G-A-B♭-C-D-E) but Carl also uses the more concise sounding F Major Pentatonic (F-G-A-C-D).

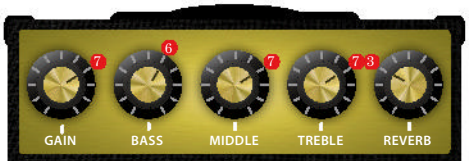
One of Carl's key concepts is his use of wide intervals. As he explains, he likes to break up scale runs with intervallic leaps since a predictable 'up and down the scale' run is not the most musical idea to his ear. Another concept he demonstrates is the use of a pre-composed motif that can be used as a jumping off point for improvisation. This ensures a strong initial statement and allows for interesting departures into other areas such as the blues.

For the chorus's turnaround Carl likes to outline the chord changes by using guide tones from the chords. This ensures a melodic line is maintained through any tricky chord changes. If you are new to this concept you might like to start by aiming to hit the G# when the E7 chord is used, then resolving to A as Verse 3 starts. The middle section moves to F# Minor and the scale of choice is F# Blues scale (F#-A-B-C-C#-E). Carl demonstrates a novel way to change position by utilising the open second string (see Example 4). He also makes the phrases come to life using articulations such as finger slides, string bends and vibrato, with legato smoothing out the delivery.

If you find an idea you like then memorise it for future solos, especially if wide interval phrasing appeals. Then create a solo of your own over the spirited Good To Go!

Carl soloing on Jason's track, Good To Go

NEXT MONTH *The Italian guitarist,* ***Daniele Gottardo*** *plays on Jason's track, The Parade.*

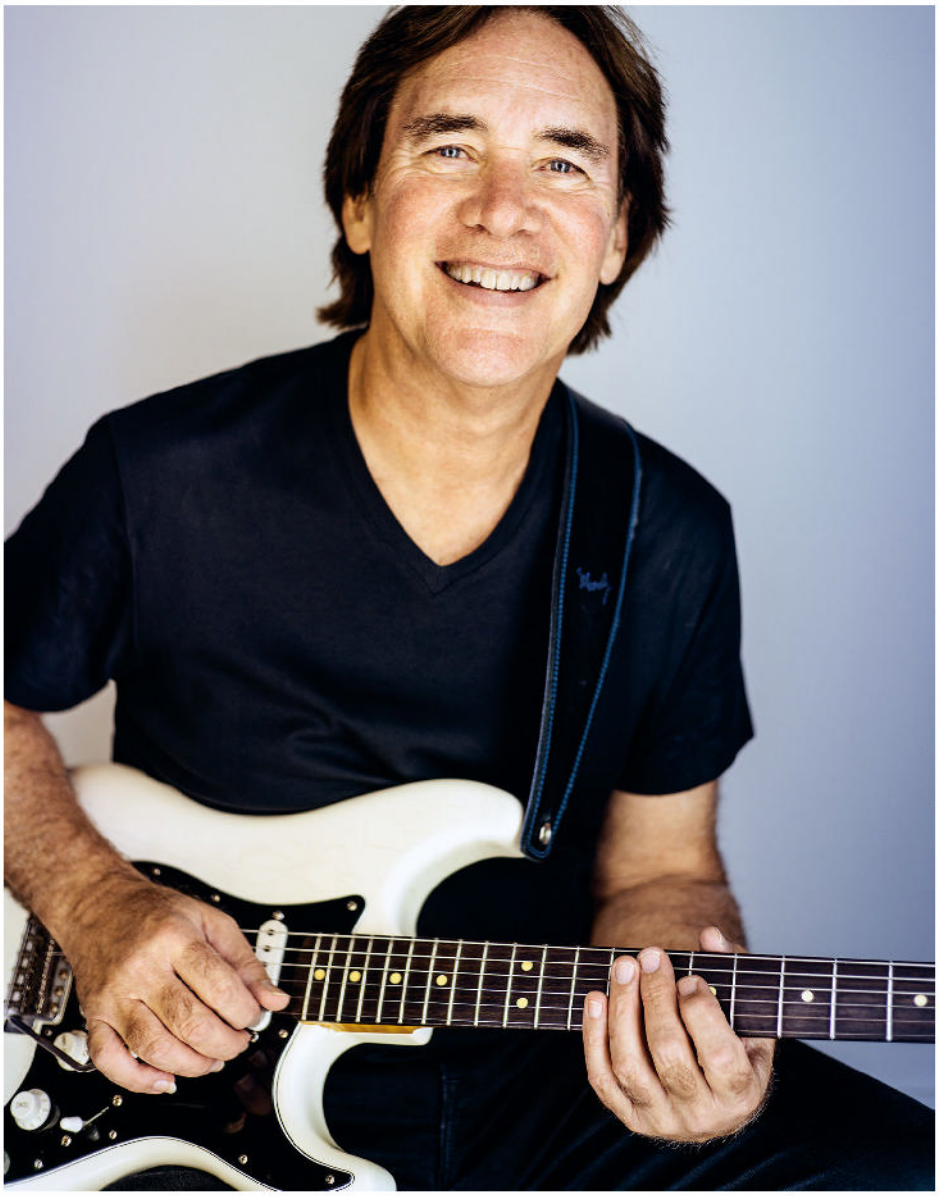


Get the Tone

Carl plugged his Gibson SG into a Suhr amp and dialled up a touch-sensitive overdrive. The guitar's bridge pickup is very complementary to his style. Any electric guitar will work well; simply dial up a mildly overdriven tone with plenty of sustain and experiment with the guitar's controls to achieve the desired sound. Then add reverb and delay to taste.

TRACK RECORD Carl has released a plethora of studio albums and is well known for his work with Supertramp. He is also a prolific studio guitarist and has performed on many top 40 sessions and film soundtracks. His most recent album is 2021's Sundial, available from his website. He also has a great resource, The CV Academy, where he showcases many of his ideas. Go to www.carlverheyen.com for more.

SCOTT DUDELSON/GETTY IMAGES



During the filming for Good To Go, **Jason** talked to Carl about his technique, musical development, and the relevance of reading music.

GT: How did you develop your picking hand's broad versatility?
CV: I found a book that had the five Major scale patterns and transposed them into all 12 keys. These five patterns generally stay in position as you work them up the neck so they're much more useful than the three-notes-per-string 'stretchy' patterns. At that time John McLaughlin's picking was the state of the art and alternate picking was his choice of technique. So I adopted that and worked the five scales up to speed every day using a metronome. I'd pick a tempo and play quarter notes, eighth notes, triplets and 16th notes before moving to the next pattern. Even though I don't believe in exercises, I still run the scales when I feel my chops getting lazy.

GT: While guitarists like Joe Diorio and Don Mock are known for big intervals, no one quite does them like you. What inspired your approach and what types of intervals/string jumps do you favour more now?
CV: I got a live cassette tape of Joe Diorio in Florida and heard him playing with distortion and it was mind blowing! When I met him a few years later in LA he told me the tape was distorted, and he always plays clean. On my first lesson with him he played up a Major scale and asked "is this melodic? Or is this?" Then he played the same scale changing up the order of notes and eliminating Major and Minor 2nds. I began to realise that 3rds, 4ths, 5ths, 6ths and 7ths are more melodic and definitely more memorable. So I applied that concept to modern rock with one simple goal, to make music sound different. My lines attempt to use melodic intervals along with the appropriate stylistic ornamentation. So I often start with a Major or Minor 6th, or a 4th, and take in as much range as is musically appropriate.

GT: As an outstanding multi-stylist, do you have any genres that you prefer over others? And if so, why?
CV: Very early on I realised that the ornamentation of each style is nothing more than phrasing, choice of notes and (in the case of the guitar) tones.Working on styles is a passion of mine because as a fan I enjoy so many different genres of music. As a studio musician I've been asked to play gypsy jazz guitar or flamenco guitar, styles that are not really in my wheel house. That's a good thing, because I can learn

"My style attempts to use melodic intervals along with the appropriate stylistic ornamentation"

from each, but the genres that are more real for me are the ones from my formative years like rock, blues, country and jazz. The music of my people!

GT: What jazz standards have you found the most fulfilling for your musical development?
CV: Some standards are great for developing your understanding of harmony and arranging a chord melody. Other songs are good for playing over changes and reacting in real time to the key of the moment. I've spent a lot of time with There Is No Greater Love, Giant Steps, Falling Grace and Very Early by Bill Evans. When I was heavily into jazz, I would learn the popular standards five ways:

1] Learn the melody in every register all over the neck
2] Learn a simple chord melody that can be played with a rhythm section
3] Learn a 'big' chord melody as a solo guitar piece.
4] Learn to play over the changes.
5]Learn the progression in another key that singers often chose.

GT: What typical areas do you work on to maintain your general playing skills?
CV: When I was primarily a 9:00 to 5:00 studio musician I concentrated on transcribing and learning rhythm guitar, plus solos in various styles and sight reading. But the more touring my band did, the more I needed to work on performance. So now it seems most of my practice time is spent working on the next set list. My

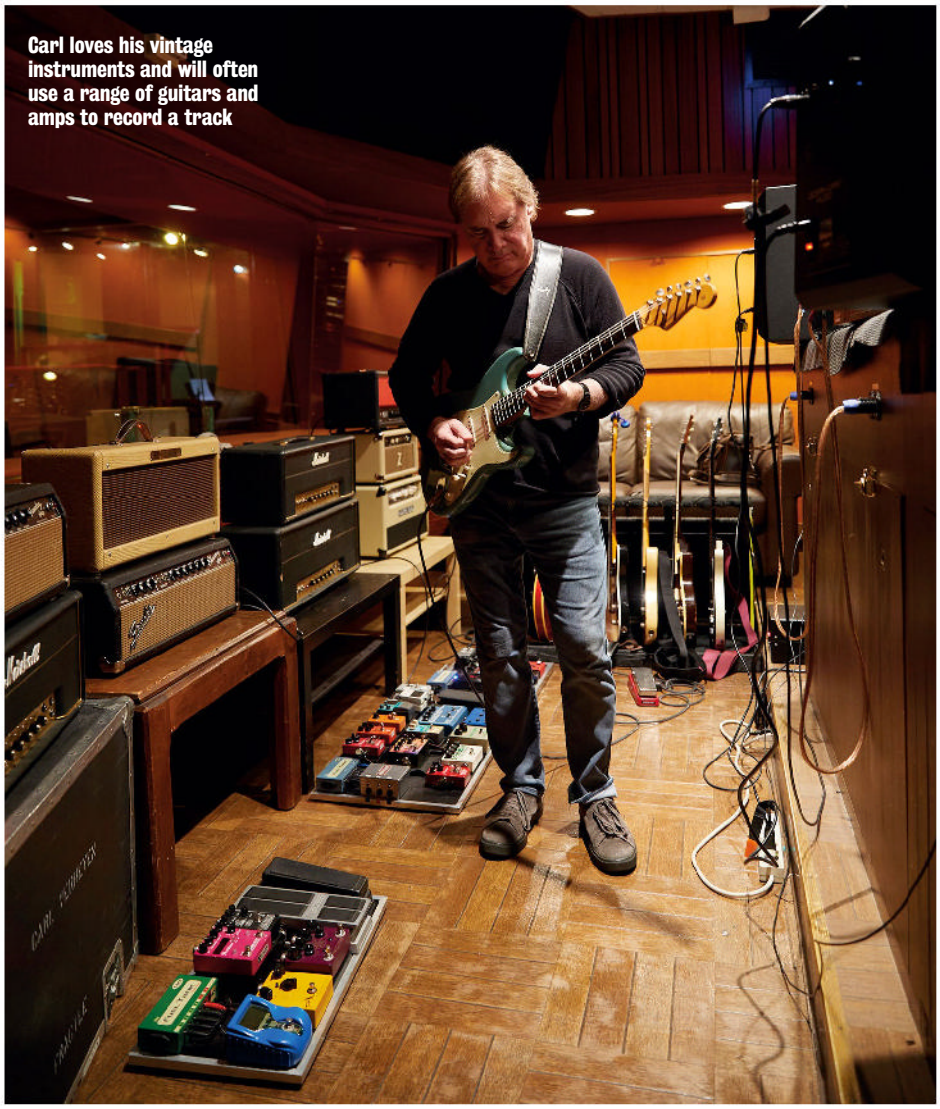
audience is paying good money to see me play, so I want to make sure I know the music inside and out. That includes instrumental passages, pedal changes, lyrics and new solo ideas. But I also work on writing lines for Major, Minor, Dominant and Diminished scales. Remember, the best of us are only truly improvising 30% of the time. The rest of the time we're stringing together lines and licks we know.

GT: What are your thoughts on music reading from being able to do it to the skill level required on typical sessions?
CV: Most record dates require a much lower reading level than film and TV sessions. Rarely does one need a skill level higher than chord chart or Nashville number chart ability. But film and TV sessions require the ability to sight read notes, stacks of notes and rhythmic figures

"Most recording dates require a much lower reading level than film and TV sessions"

over chord names. In the early 80s, I was beginning to lose good paying work because I couldn't read very well. So a classical guitar player friend and I began reading together five days a week, two hours a day. Within a month we were 50 times better, and it has served me well for the last 40 years. It's much easier to learn with a friend because you can't stop so your eyes get trained to look ahead.

GT: If you are called for an electric guitar session, what are the bare minimum requirements you'd have in the studio?
CV: It depends on whether I'm asked to go direct like in a home studio situation, or with a mic'ed amp. Bare minimum would include a Fender Princeton Reverb amp, a Stratocaster and a humbucker equipped guitar. My smallest pedal board includes a tuner, two distortion pedals, a delay and a reverb. My next smallest has a tuner, volume pedal, two delays, two distortion pedals and a chorus pedal. I use that one when I play with (Police drummer) Stewart Copeland and his 'Police Deranged For Orchestra' concerts. Then I have two larger boards for running different live rigs and I bring a few of them to a record date.



Carl loves his vintage instruments and will often use a range of guitars and amps to record a track

Carl deep into his solo!

GT: What are your album, tour, or other project plans for 2023?
CV: We start a new album in January at Village Recorders and Sunset Sound. These are some of LA's finest studios with so much history, I call them 'Temples Of Tone'. I hope to finish by mid-April and start my usual touring as early as June on the west coast of the USA. I'm fortunate this time because the band has actually been playing five of the songs on the road for over a year, so the arrangements are really fleshed out. So often the record is a demo for the tour, not the other way around. This time we know exactly what we're doing going in to the studio and that's a luxury!

For more news about Carl, his music and tour dates, visit https://carlverheyen.com

TOP THREE LICKS

LICK 1 (BAR 23) In the solo Carl uses this type of catchy phrase throughout the solo, and the large interval leaps are interesting to listen to. Start slowly as it is a bit of a finger twister.

LICK 2 (BAR 18) This string skipping arpeggio idea works extremely well and Carl returns to similar ideas a couple of times during the solo. In this instance he opts for the D Minor 7 arpeggio and uses over the F Major chord where it provides a rather sophisticated, F6 sound.

LICK THREE (BARS 52-54) Here Carl uses sparse phrasing using the A Major Pentatonic scale. All the notes in the scale (A-B-C#-E-F#) sound good when played over the A Major 7 chord. Guitarists like Brian May and Slash are also masters of using the Major Pentatonic for their rock soloing.

CHORD CHART **GOOD TO GO**

CHORDS

Love this magazine?
You'll love guitarworld.com

GOOD TO GO **CARL VERHEYENS' SOLO**

[Verse 1: Bars 1-9] Carl starts with well-chosen melodic lines. The A Major Pentatonic scale (A-B-C#-E-F#) provides a solid foundation and this is embellished by adding the raised 4th (D#) and Major 7 (G#) for a Lydian flavour.

[Verse 2: Bars 10-17] Verse 2 builds on the ideas used in Verse 1 and indeed expands on them. The use of fast semiquavers in bar 15 adds to the excitement; take this slowly at first and then build up the tempo.

GOOD TO GO **CARL VERHEYENS' SOLO**

[Chorus: Bars 18-25] The chorus starts with a catchy string-skipping arpeggio. Playing a D Minor 7 arpeggio over the F Major chord provides a rather sophisticated 'F6' sound. The same string-skipping fingering is transferred up the fretboard in bar 23 and used to outline the G Minor 7 sound.

[Verse 3: Bars 26-33] For this verse Carl highlights the Lydian sound by including the raised 4th (D#) more. He is never afraid to exploit the full range of the guitar and for the higher notes we have used the '8va' brackets to make the notation easier to read.

GOOD TO GO **CARL VERHEYENS' SOLO**

[Middle Section: Bars 34-43] This section pivots into the key of F# Minor and Carl uses the F# Blues scale (F#-A-B-C-C#-E). There are more high string bends to negotiate in bars 40-41. To create a double-stop style effect the string is bent up a tone from fret 17 with the A as the target note. The fretting hand fourth finger can then be used to fret the high note up on the 18th fret.

[Chorus: Bars 44-51] For the final chorus Carl ups the excitement. At the start the ideas are quite simple and generally played in the lower register. As the solo progresses we see faster and higher-register licks being incorporated.

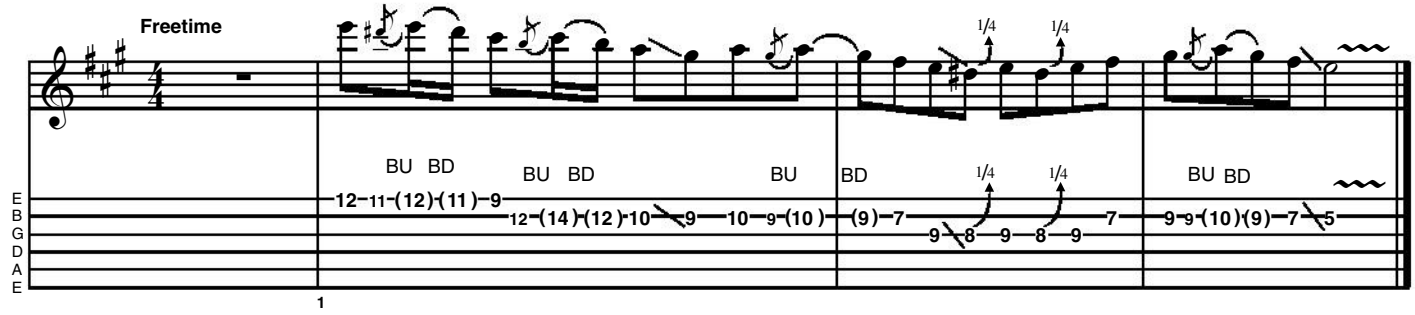
GOOD TO GO **CARL VERHEYENS' SOLO**

[Outro: Bars 52-end] The ascending run in bars 55 and 56 is a good example of how Carl accesses the A Lydian sound by playing the E Major scale. Both scales have the same notes, but when playing up and down the E Major scale shape it's important to remember that here A is our key centre note.

EXAMPLES

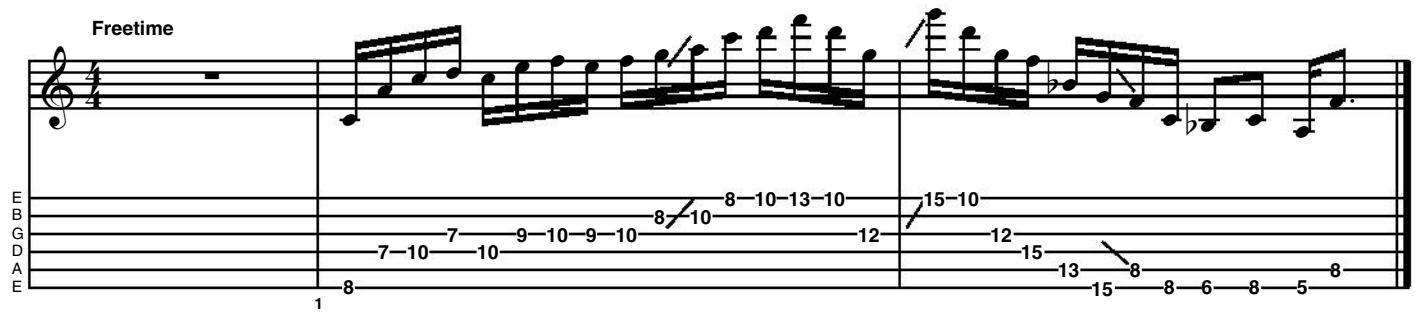
VIDEO EXAMPLE 1 HIGH BENDING PHRASE

In this first example Carl demonstrates his strategy to fit in with Jason's rhythm guitar by playing several high string bends. First the target note is fretted and then the string is quickly bent up from below to the target pitch and back down. This provides a more interesting sounding delivery than just fretting straight notes.



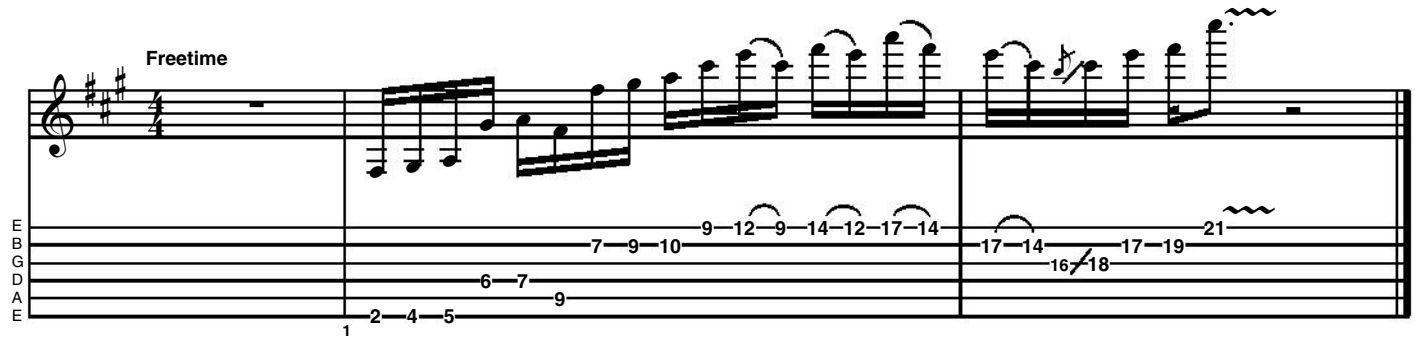
VIDEO EXAMPLE 2 NTERVALLIC PHRASING

In this Example Carl demonstrates how he focuses on creating melodies and aims to stay away from just playing the scales up and down. A powerful concept is the use of intervallic lines and patterns as these break the scale up into much more musical and melodic sounding chunks.



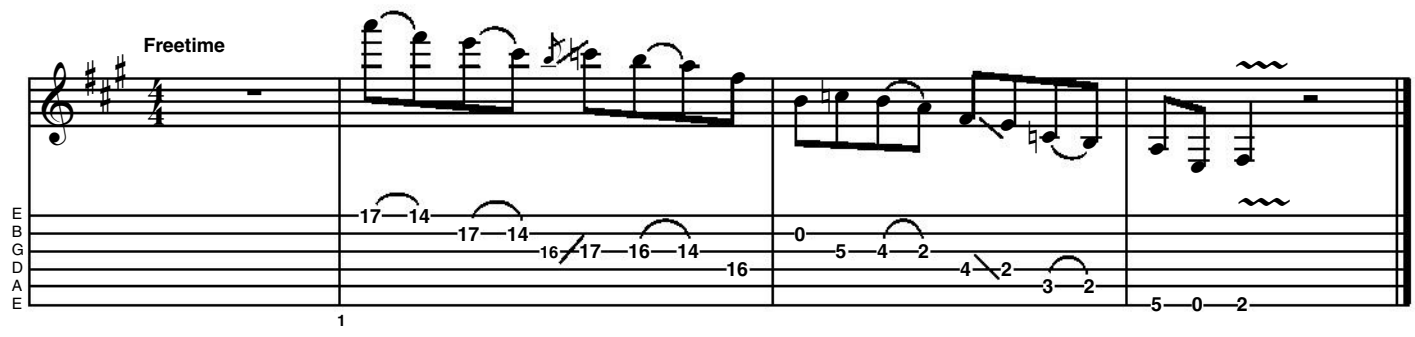
VIDEO EXAMPLE 3 F# MINOR INTERVALLIC PHRASE

Here Carl demonstrates a scorching way to blast over an F#m7 chord. Again large interval interval leaps are a key component of his style.



VIDEO EXAMPLE 4 F# BLUES DESCENDING PHRASE

In this final example Carl demonstrates a simple yet effective fingering for the F# Blues scale. Playing the open second string is a great way to transfer positions.



INSIDE! CHORD BOOK + DOUBLE-SIDED POSTER
50 CHORDS
PLAY
QUEEN
SHOW MUST GO ON
METALLICA
LUX ÆTERNA
NIRVANA
ABOUT A GIRL
JIMI
HEY JOE
TOTAL Guitar
PLAY BETTER NOW!
+
IN FLAMES
DEVIN TOWNSEND
THE MURDER CAPITAL
POWER CHORDS!
5 ways to rock harder!
JACKSON X SERIES DINKY
The perfect shred machine?
QUEEN 50 years
Brian May
THE ULTIMATE INTERVIEW
PLUS Play like the Queen legend with our 10 page special
ON SALE NOW
GET THE NEW ISSUE FROM WWW.MAGAZINESDIRECT.COM

ANT LAW

6 Licks in 4ths Tuning

ON VIDEO

Ant Law's favourite tuning is perfect 4ths. Low to high that's: E-A-D-G-C-F. In this first of a two-part lesson he demonstrates six of his favourite licks using this tuning.

London-based British guitarist Ant is "a game changer" according to The Guardian. He released his fifth album, Same Moon In The Same World (Outside in Music) in 2022. In addition to leading his own projects, Ant plays in Tim Garland's band with Jason Rebello & Asaf Sirkis. Ant is also the 'L' in Trio HLK who record and tour with Dame Evelyn Glennie. During his summer semester at Berklee College Of Music, Boston, he had discovered and started using perfect 4ths tuning. Ant's book on 4th tuning is '3rd Millenium Guitar', published by Mel Bay.

NEXT MONTH *Ant concludes his mini series with a look at* ***Chords In 4ths Tuning***

Here's Ant Law in his studio, playing six licks in 4ths tuning for GT

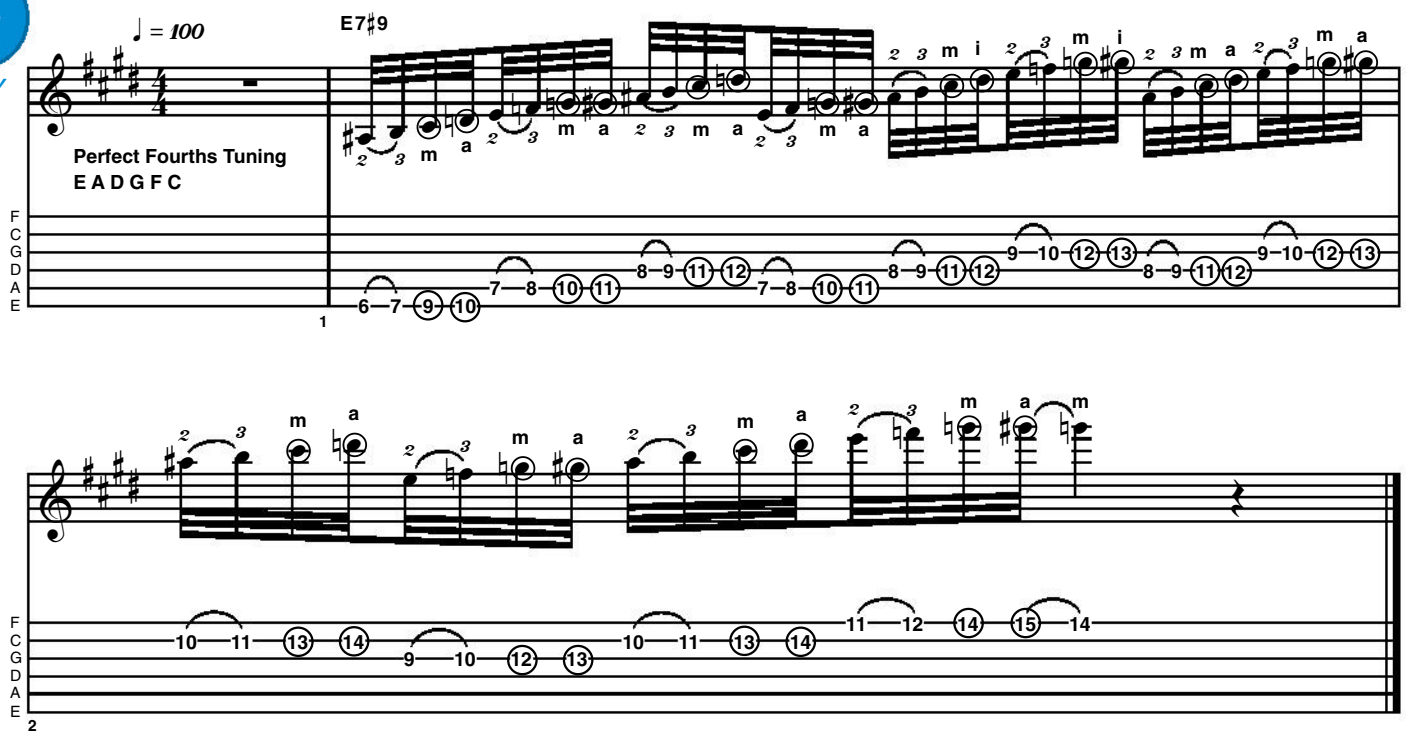
NEW ALBUM RELEASE Ant Law and Alex Hitchcock's new release, Same Moon In The Same World is on sale now. For more information on Ant, his own music and gig dates, his work with percussion legend Dame Evelyn Glennie and trio HLK, or with Tim Garland's band alongside Jason Rebello and Asaf Sirkis, or his playing in the Ibanez/Laney band with Tom Quayle and Jake Willson visit www.antlaw.co.uk

ROB BLACKHAM

EXAMPLE 1 TAPPING LICK IN 4THS

I love tapping, so let's start with some! This uses the E Half-Whole Diminished scale, which is really easy to move diagonally across the neck in tritones. It might initially feel unusual to use the first finger on your fretting hand as a mute, but it's worth trying because we can then get a nice clear attack with the fretting hand taps without resonating any open strings. I tend to tap with my second and third fingers of my picking hand, so I can keep the plectrum right there at the ready. We normally might associate E7#9 with blues, but you can actually find this chord within the E Half-Whole Diminished scale, so this is entirely legal.

PLAY



EXAMPLE 2 MOVING GEOMETRIC MAJ 7 PATTERN

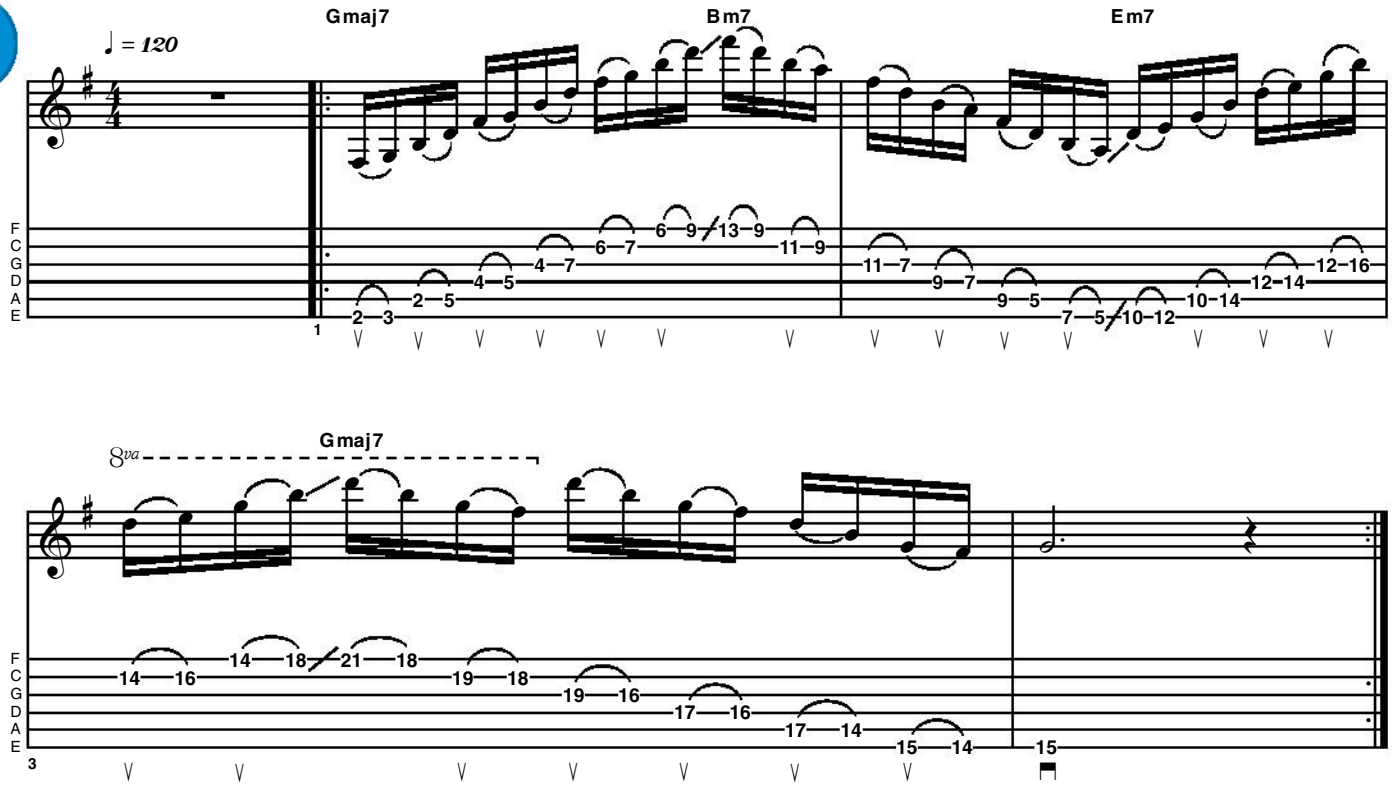
This lick is a Major 7th arpeggio with some chromatic notes added. We then move it down tritones - that's up one string and down one fret - the opposite direction of Ex 1. I often use this kind of thing when I'm trying to sound interesting in a one-chord situation. We are basically alternating between playing Gmaj7 then D♭maj7 over a Gmaj7 chord. It works because our ears can hold on to what's going on with the intervals, so there's a degree of logic even though the D♭maj7 is a little 'outside' sounding. Can you see the appeal of copying a simple geometric shape across the fretboard?

PLAY

EXAMPLE 3 **DESCENDING IN OCTAVES**

Here I'm using Gmaj7, Bm7 and Em7 all over a Gmaj7 chord. We take a simple four-note fingering and move it up an octave, then up another octave. Then slide into the next position and descend, down an octave, down another octave etc. It might look easy written out (2 notes per string) but it's tough to get rhythmically even.

PLAY



EXAMPLE 4 **HYBRID PICKING IN 4THS**

I stuck together some of my favourite hybrid picking ideas for you here. If you find it tricky, you might benefit from paying close attention to the fingering I've notated. I would definitely encourage you to find your own ways of executing all these though, and feel free to change some notes too.

PLAY

EXAMPLE 5 STRING SKIPPING IN 4THS

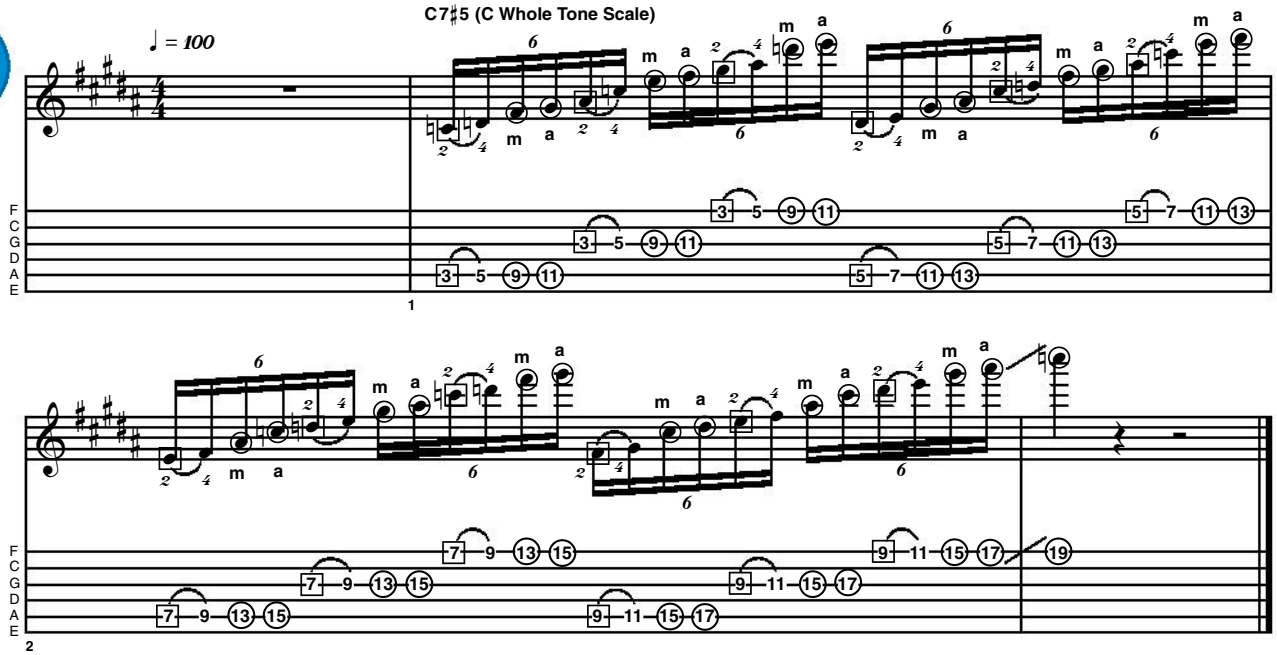
I like these stretchy, string-skipping sequences. Once you've learnt the notes, focus on getting rhythmically even. If the sequence sounds a little too obvious to you, try adding or removing a note so that the grouping shifts itself rhythmically. This is a great strategy to make anything sound a little less predictable.

PLAY

EXAMPLE 6 BIG TAPPING LICK!

Symmetric scales work great in perfect 4ths, so here's a 'big' tapping lick. Remember the fretting-hand first-finger mute technique from Ex 1? We're using it again here. Shift these patterns around. You can move each hand up and down two frets, together or independently, while remaining within the Whole-Tone tonality!

PLAY



SAVE UP TO 48%
PLUS RECEIVE THIS FREE GIFT!†

FREE! Marshall MS-2 mini amp WORTH £32.99 when you subscribe to

GuitarTechniques

The MS-2 is a one-watt micro amp that delivers true Marshall tone with a belt clip that means it can be taken and played anywhere you like

It is battery powered and can plug into mains, so the MS-2 is versatile enough to play on the move or practise with in your bedroom

Even though it's small, it packs a punch and includes an overdrive channel for that dirty crunch

Its ¼-inch headphone socket can double up as a preamp out, so you can play in a variety of environments

www.magazinesdirect.com/B34N

or call **0330 333 1113** and quote **B34N**

CHOOSE YOUR PACKAGE...

PRINT ONLY

Only **£26.50***
payable every 6 months.
SAVING 34%

PRINT + DIGITAL

Only **£34.00***
payable every 6 months.
SAVING 48%

Terms & conditions: Offer closes 3rd May 2023. Direct Debit Offer open to new subscribers only. Offer is available to UK subscribers only. *£26.50 (print) and £34 (print and digital) payable by 6-monthly Direct Debit. This price is guaranteed for the first 12 months (13 issues) and we will notify you in advance of any price changes. Please allow up to 6 weeks for delivery of your first subscription issue (up to 8 weeks overseas). The full subscription rate is for 12 months (13 issues) and includes postage and packaging. †Your gift will be delivered separately within 60 days after your first payment has cleared. Gifts only available to subscribers on the UK mainland. Gifts not available with a digital subscription. In the unlikely event that we run out of this gift, we promise to offer you an alternative gift of the same value. Payment is non-refundable after the 14-day cancellation period, unless exceptional circumstances apply. For full terms and conditions, visit www.magazinesdirect.com/terms. For enquiries, please call: +44 (0) 330 333 1113. Lines are open Monday-Friday 8:30am-7pm, Saturday10am-3pm UK Time (excluding Bank Holidays) or email: help@magazinesdirect.com. Calls to 0330 numbers will be charged at no more than a national landline call, and may be included in your phone provider's call bundle.

THE CROSSROADS

ON VIDEO

Hendrix: Pentatonic Phrases

For this month's meeting at the jazz-blues Crossroads, **John Wheatcroft** explains how we can add fire to our Pentatonic phrasing, courtesy the great Jimi Hendrix.

ABILITY RATING Moderate/Advanced

Info https://bit.ly/3iNZFCG
Key E Minor/Blues **Tempo** 100bpm

Will improve your…
✔ Attack and delivery
✔ Pentatonic fluency
✔ Fretboard awareness

Jimi Hendrix was among the most significant musicians of the last century. For many he was the ultimate electric guitarist, with an innate understanding of previous generations of guitar masters, along with a clear vision of how he could interpret this music in his own personal and dynamically charged way.

Jimi's playing was bold, hip, at times brutal and at times sophisticated. Super creative, very very loud and exciting as hell, for any guitarist around at the time when Jimi exploded on the scene, and this included most of the members of the UK's rock elite such as Pete Townshend, Eric Clapton, Jeff Beck and The Beatles, it's safe to say that once they'd heard and seen him play then their perception of what the guitar was capable of was irrevocably altered.

Jimi's lead playing was as explosive as it was beautiful, with his flamboyant multifaceted style perfectly suited to the new sounds of the day. While guitarists had used these effects before, no one player assimilated so completely these new sounds in such a compelling and cohesive package. Fuzz, wah, feedback, whammy bar dives, sirens and wails, reverse guitar, echo, stereo panning and phasing, it's all there on the few albums he released in just a four-year flurry of creativity as a band leader, before his tragic death in 1970, aged just 27.

Here's how this feature works. We start with a selection of Jimi-inspired lines dividing the fretboard into five areas, or positions. As the Minor Pentatonic scale forms the basis for a huge amount of Hendrix's soloing vocabulary, each line relates directly and is derived from its associated CAGED form, in this case in the key of E Minor (E-G-A-B-D). While the Pentatonic is definitely at the core of each idea, we are by no means restricted to these five notes exclusively, so you'll see the occasional added 2nd (F#), 6th (C#) and bluesy flattened 5th ($B_\flat$).

The beauty of the five-position system is that it gives you some instantly identifiable visual, aural and physical landmarks when learning, and importantly memorising new ideas. A really good idea is to purchase an A4 folder with five pockets, or open five virtual folders on you computer, one for each position. When you learn a new phrase or create one of your own, write it down and pop it into the appropriate pocket, or record it as a voice note. Every couple of weeks you can review your research, making note of which positions you favour and, crucially, which ones are a little on the light side.

Another great way to expand your knowledge is to improvise over an extended backing track but limit yourself to using just one of the five shapes pretty much exclusively, perhaps allowing yourself to use low and high octave versions of the same shape if you have enough range depending upon the key and number of available frets. If you repeat this process for five minutes for each of the five shapes, in less than half an hour you will have explored the fretboard in its entirely. You get nowhere by brushing stuff under the carpet, so once you spot a particular weak area, or fretboard 'blind-spot' you can then take remedial action to balance out the strong and the weak.

TECHNIQUE FOCUS
Bending and vibrato

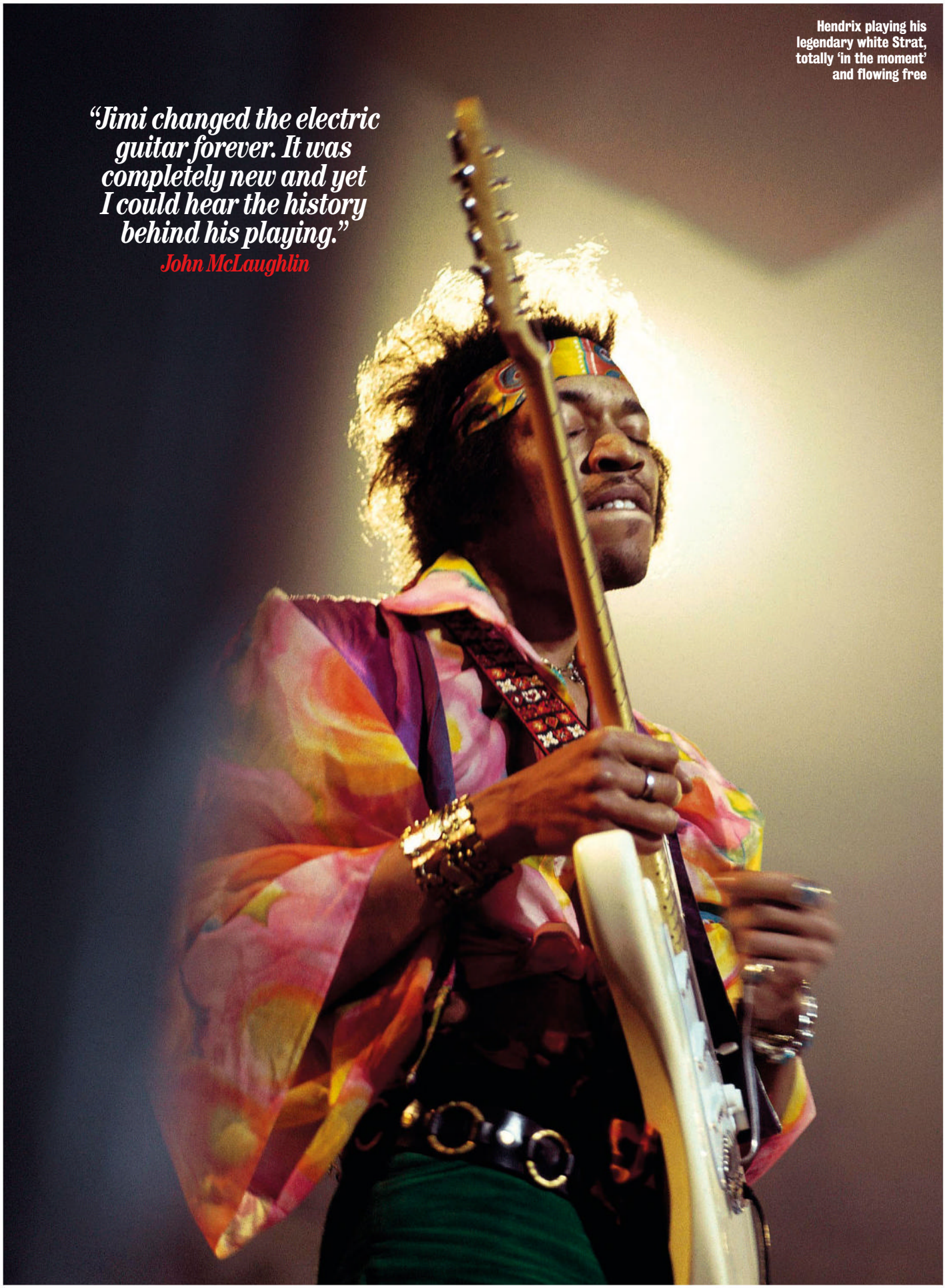
When adding vibrato to a bent note you're basically bending and releasing so it's essential that you reach your intended higher target pitch accurately. To sound authentically Jimi-like, add wide and slow vibrato but with control. The bending motion should come from a rotation of the forearm, rather than from the fingers alone. Unison bending is one the most identifiable of Jimi's soloing techniques. What we're aiming to achieve is two notes at the exactly the same pitch, the higher note fretted with the first finger on either the first or second string, while the third finger frets the note a tone below the target note on the adjacent string, bending up two frets to create our unison. Jimi then adds vibrato to the bent note to create a thick oscillating effect. Perhaps his most unique bending idea was the exchange bend. You push two strings up at the same time while only sounding the highest. Once you've bent both strings, sounding the highest string on the way up, you shift the weight across, exchanging the pressure as you do so and sound the lower string as you release the bend, so one bend goes up and one bend comes down. What better excuse to watch some live Hendrix footage and see the process in action.

NEXT MONTH *Ten elements and three pieces that highlight the uniqueness of the late* ***Jeff Beck****.*

Get the Tone

Jimi's rig was simple: a Strat into a loud valve amp with wah, fuzz, and 'vibe' effect. This will place you in the right area for many of his classic tones. For straight blues Jimi would often switch to a Gibson SG or Flying V, allowing him to exploit the extended upper range that they provided. Make sure you use the guitar's controls for cleaner or more driven tones.

TRACK RECORD You can't go wrong with the three Experience studio releases: Are You Experienced, Axis: Bold As Love, and Electric Ladyland. All sound just as relevant today as they did back then. There are many compilations, too, and some great moments on People, Hell And Angels from 2013. Jimi's first postumous release, The Cry Of Love, contains great tracks such as Ezy Rider, Angel, and Drifting.



Hendrix playing his legendary white Strat, totally 'in the moment' and flowing free

"Jimi changed the electric guitar forever. It was completely new and yet I could hear the history behind his playing."
John McLaughlin

DAVID REDFERN/REDFERNS

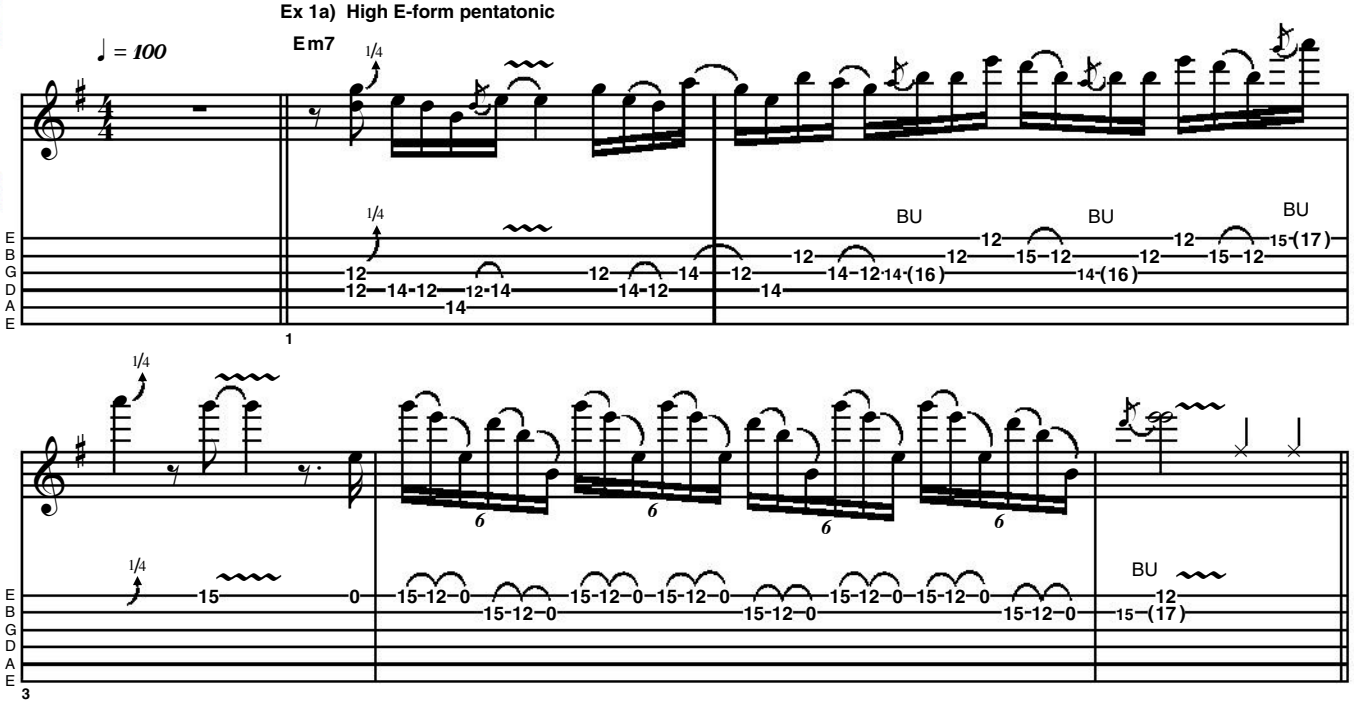
EXAMPLE 1 FIERY HENDRIX POSITIONAL PHRASES

We begin with a set of Hendrix inspired predominantly Minor Pentatonic lines in the key of E Minor (E-G-A-B-D). Each example outlines one of the five CAGED forms that map out the fretboard, starting with the highest 'E' form and working its way downwards to the open E position with a phrase for each. Identify the repetitious patterns and ascending/descending sequences in each, along with expressive devices such as bends, hammer-ons, pull-offs and vibrato.

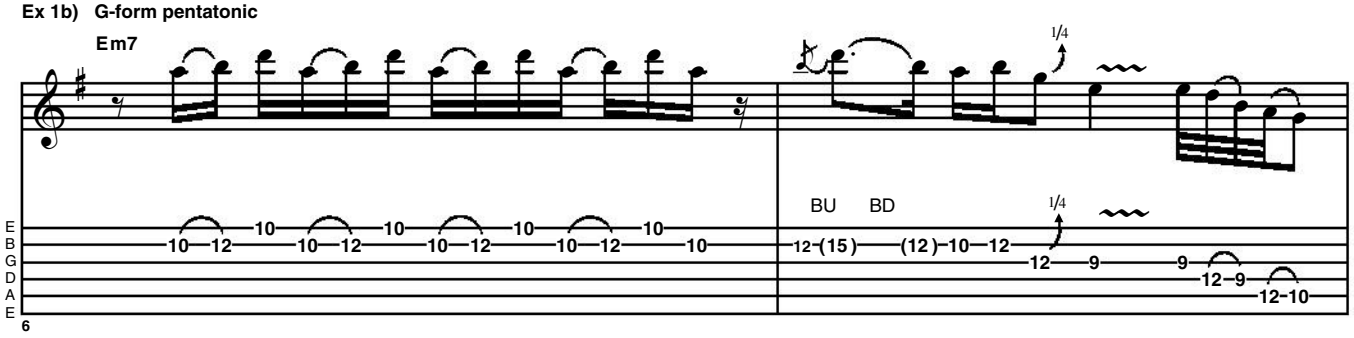
PLAY

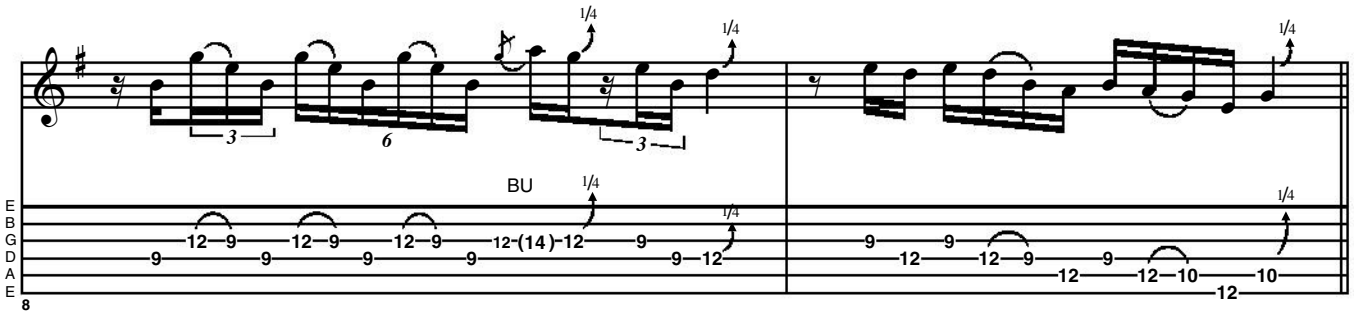
BACKING

Ex 1a) High E-form pentatonic

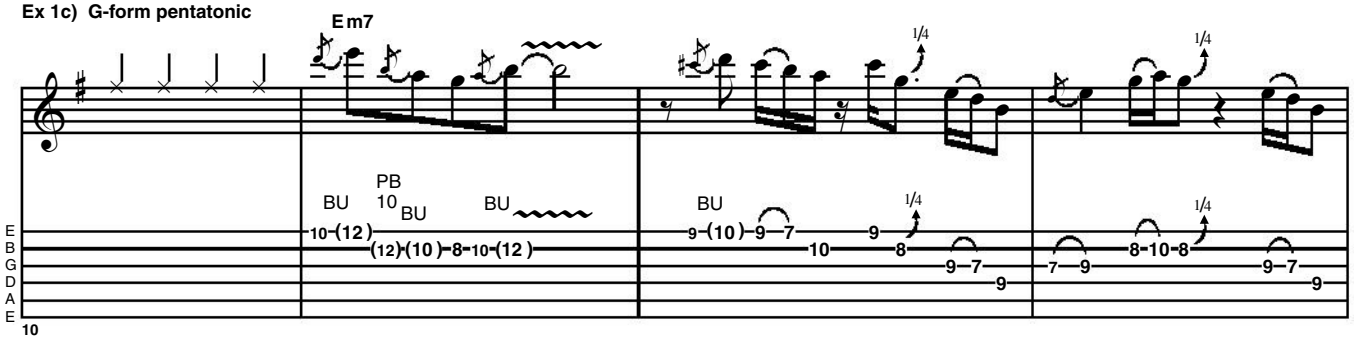


Ex 1b) G-form pentatonic

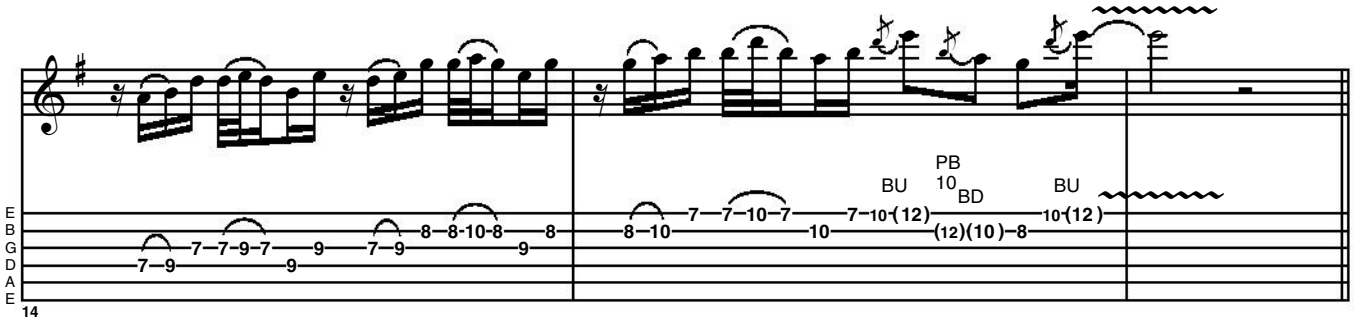




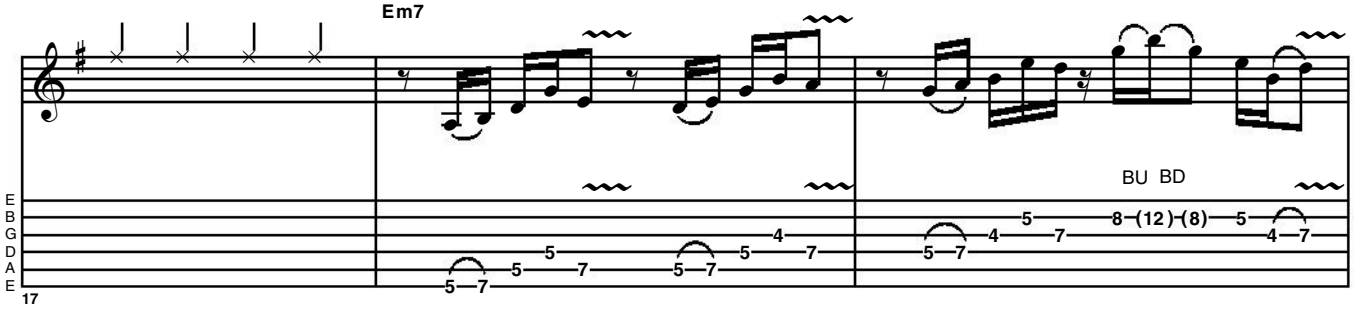
Ex 1c) G-form pentatonic

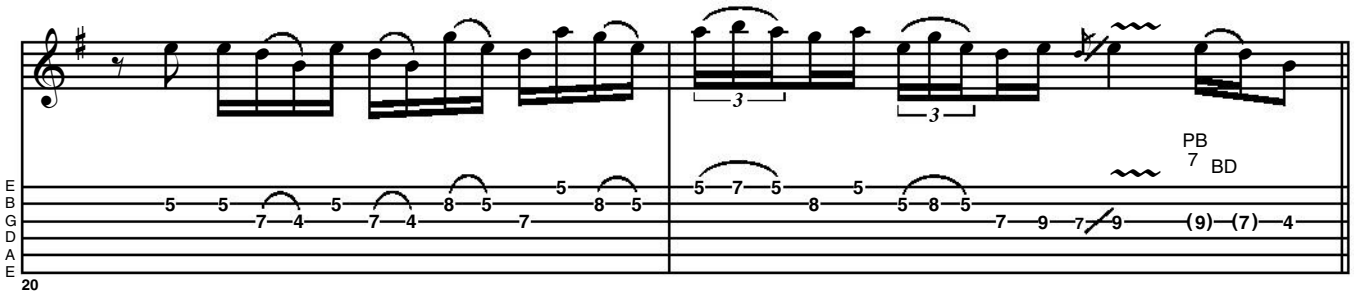


EXAMPLE 1 FIERY HENDRIX POSITIONAL PHRASES CONTINUED...

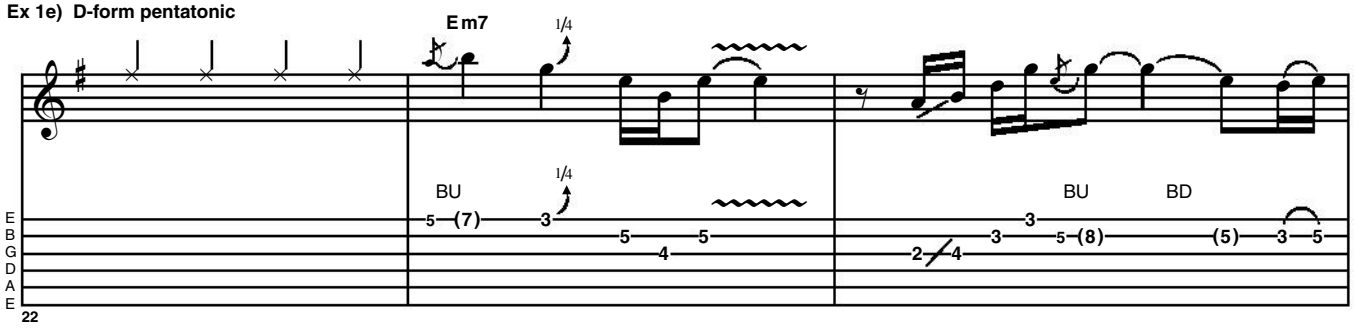


Ex 1d) C-form pentatonic



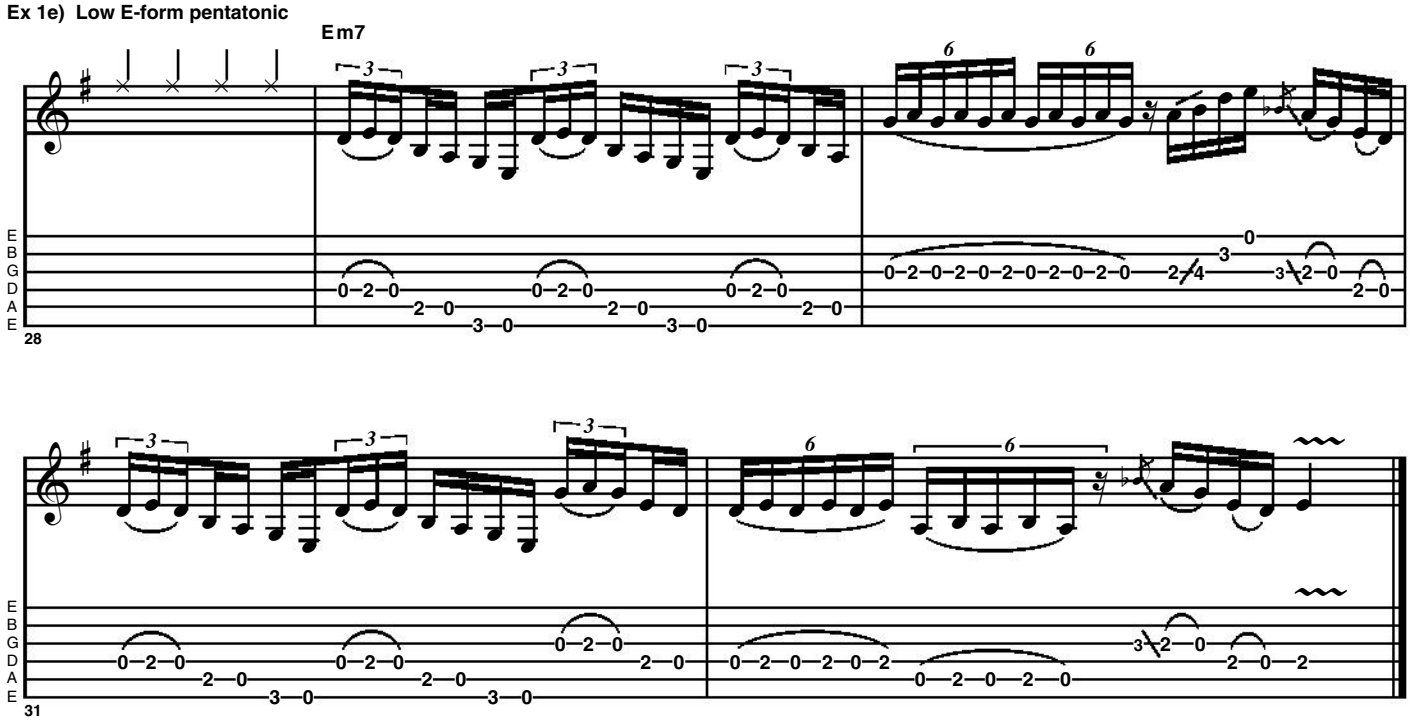


Ex 1e) D-form pentatonic



EXAMPLE 1 **FIERY HENDRIX POSITIONAL PHRASES CONTINUED...**

Ex 1e) Low E-form pentatonic

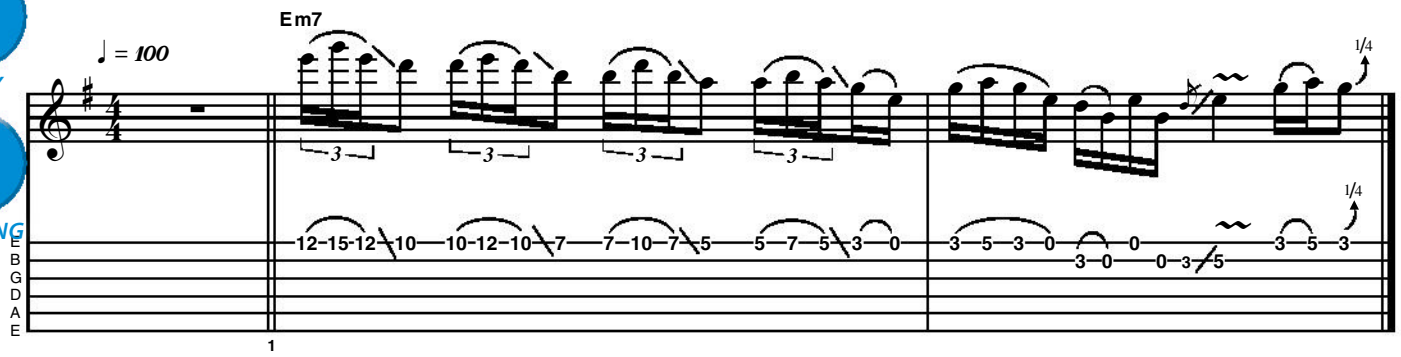


EXAMPLE 2 **HORIZONTAL MOTION**

This short and snappy example showcases Jimi's fluency with horizontal motion, moving the same slur-slide combination along the length of the first string. When used in conjunction with positional playing, this approach will allow us to connect all the shapes together to create one big cohesive whole that allows for free improvisation. Take care to eliminate extraneous open string noise here, muting all of the unused idle bass strings.

PLAY

BACKING

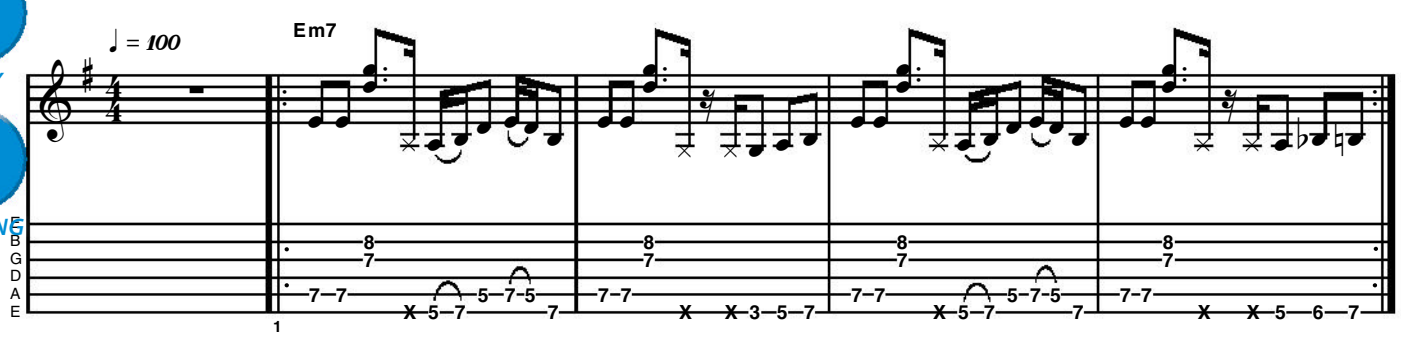


EXAMPLE 3 **RHYTHM GUITAR RIFF**

Here is the rhythm guitar riff against which the previous examples are played. While such a lot of attention is placed on Jimi's incredible lead playing, he was also a stunning rhythm guitar player. Here we're toggling back and forth between a low bass line and a higher, punctuating chord fragment. Pay attention to the percussive muted notes, as these really assist with the bounce and swagger of the line.

PLAY

BACKING



EXAMPLE 4 **FULL SOLO**

We end this study of Hendrix's lead playing with a olo against a classic rock-style blues in E Minor, full of Pentatonic phrases. In this solo we once again exploit each of the CAGED forms, although here we're using these shapes in ascending order, beginning in the open position with the 'E' form and moving up the neck every two bars to take in the D, C, A, G and highest 'E' shapes in order. You're not duty bound to follow such a regimented development in your own solos, but this is a great challenge to establish which areas of the fretboard are your most familiar comfort zones, and which areas feel most foreign and alien to you.

PLAY

BACKING

JULIO SAGRERAS
El Colibri

ON VIDEO

Declan Zapala explores how to build speed with this energetic miniature from Argentina. It's a rhapsody of classical technique that's a challenge worth accepting.

ABILITY RATING Advanced ✪✪✪✪✪

Info https://bit.ly/3iNZFCG
Key E Minor **Tempo** Various

Will improve your… ✔ Plucking speed ✔ Octave shifts ✔ Broken chord arpeggiation

Julio Sagreras (1879-1942) was an Argentinian guitarist, pianist, performer, and educator hailing from Buenos Aires. He is a respected figure in the guitar world as he blurred the lines between 'educational' and 'concert' music. A contemporary of fellow Argentinian Ángel Villoldo [GT334], Sagreras produced a large body of work across seven publications for guitarists to explore the instrument from the very basics through to accomplished virtuosity, all the while giving them material that belonged on stage as well as in the classroom. The piece I have chosen for this month's issue is a short 'toccata-esque' study that really shows off a player's virtuosity. Despite being short it's one of the more advanced pieces among Sagreras' oeuvre, but thankfully for anyone in the early stages of learning the classical guitar it's extremely approachable when taken at a slow tempo. It's also why this month's video features a half-tempo version of the piece to learn from, as well as the full-tempo performance for reference, should you wish to try it.

Because El Colibri jumps between scalic and arpeggiated passages it is recommended to play with a free stroke plucking technique (floating the fingers after each pluck) so that everything can be executed from one single position. To get to grips with this from the outset, work at getting small two- or three-bar sections up to 125 bpm (in time with the slow tempo video) and connecting everything with a smooth legato. What will help to achieve this sooner is focusing on keeping your plucking-hand fingertips as close to the strings as possible before and after plucking - the logic behind that is the further away a finger moves from its plucking position, the further back it has to travel. Think 'neat and tidy'.

It is well recommended to keep this one going in your practice sessions even when you have moved onto learning other music. As well as being a fun piece to play it makes a great warm-up exercise since it awakens nimble plucking, arpeggiation, chromatic scalic movement, descending slurs, and broad fretting-hand shifts. Its like a giving your hands a particularly strong cup of coffee to get the day started. Good luck!

Take a listen to Salva Grigoryan's version of this month's piece; it's a stand-out recording

JOHN SIMMONS / ALAMY STOCK PHOTO

NEXT MONTH *Declan plays his arrangement of 12 Studies, Opus.21: No 20 by* ***Fernando Sor***

TECHNIQUE FOCUS
Push the tempo

Some of the repetitive sections of El Colibri do not actually offer much of a challenge when played at a slow speed. The difficulty comes when pushing your tempo. Every few bars employs a different technique in either the fretting or plucking hand (or both!) so when establishing higher tempos it is best to do so one section at a time before attempting to connect them together. If you focus on relaxation at every step of the way speed will come naturally and intuitively. For 'speed demon' tempos a different approach can be employed: try getting a short burst of notes released at the highest possible tempo, and then extending the burst by an extra one or two notes at a time, repeating the process.

TRACK RECORD YouTube is a treasure trove of stand-out live performances of El Colibri by eminent players from all over the world. Notable albums to feature recordings of El Colibri include John Williams' album Spirit Of The Guitar: Music Of The Americas, Jason Vieaux's album Play, and Slava Grigoryan's album Spirit Of Spain. These are all truly excellent recordings and so well worth checking out.

STUDY PIECE **EL COLIBRI**

[General] Keep the plucking-hand's first and second fingertips as close to the strings as possible before and after each pluck. While different sections can be played rest stroke it is best to keep your hand in a free stroke position so as to easily transition between scalic and arpeggiated passages.

[Bars 4-7] This involves the fretting-hand's second finger moving chromatically down the fourth string with all other notes played as open strings. Apply the 'Golden Hand Position' rule for the arpeggios: 'a' finger = first string, 'm' finger = second string; 'i' finger = third string; thumb = fourth, fifth, and sixth.

STUDY PIECE **EL COLIBRI**

[Bars 24-28] These are the same as bars 9-12, and while these passages are among the more technically demanding moments of the piece there's no reason they can't feel simple to play with the right strategy, so focus on keeping the same fretting-hand 'L' shape as you shift down from position 9 to position 7.

Practising the shift in reverse will also make it feel a little more comfortable. You can break these bars down even further by practising the fretting-hand finger movements in one single position without the position change and then add the shift back in afterwards once consistent.

STUDY PIECE **EL COLIBRI**

[Bar 33] We shift the first finger up to the 7th fret. Make the shift audibly invisible during (not after) the second open E of the bar. Playing chromatic scales at speed is a big challenge for the fretting hand and our job as musicians is to do the kind of effective practice that allows moments like this to fall out of our fingers. Practise the chromatic scale passages (eg, bars 41, 43, and 50) by focusing on keeping the fretting-hand fourth finger hovering over its fret even when not being used. If you've not tried this before you will likely immediately see your fourth finger flying involuntarily all over the place (it did for me too!). If that is the case then find a slow tempo at which you can keep it under control and then build the speed up from there with that one goal in mind.

STUDY PIECE **EL COLIBRI**

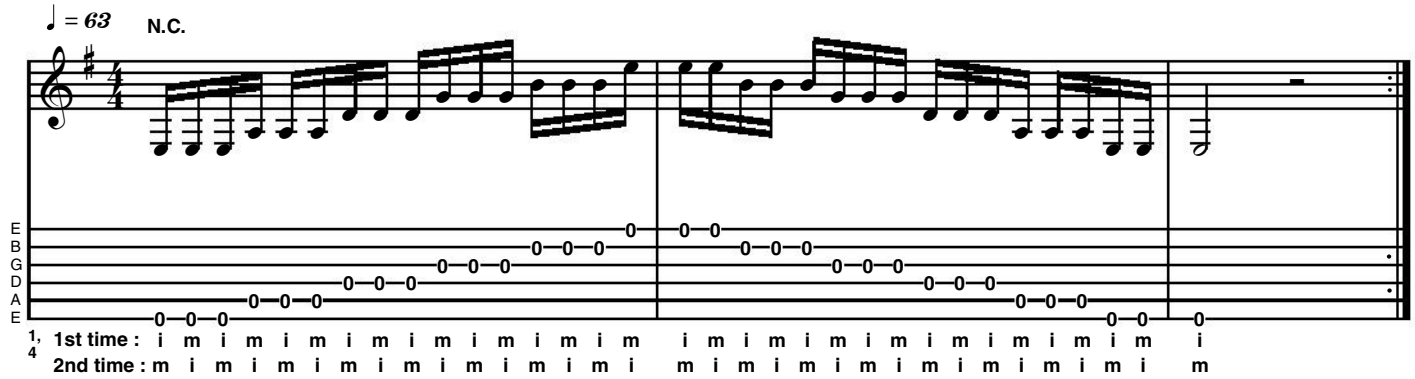
[Bars 65-66] These bars involve shifting the fretting hand while maintaining the same relative distance between the fingers. A useful practice tip is to play the finger movements from both bars from a single position, alternating between a fourth to third-finger slur, and then a fourth to second-finger slur while holding the same first-finger note on the fourth string, and then adding the shifts back in once you achieve a good and consistent sound.

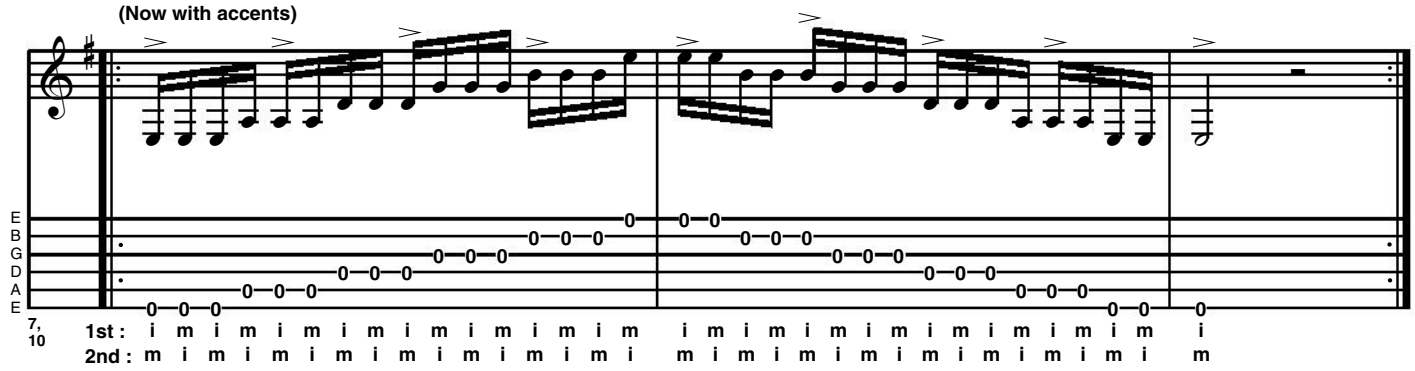
[Bars 73-76] At first glance this sounds almost impossible but, once again, nothing is impossible with the right practice approach! Break it down into separate bars at a slow tempo, plucking with the prescribed fingerings shown on the music, and to really master it take a look at Exercise 2 on the following page.

EXAMPLES

EXERCISE 1 PLUCKING-HAND FINGERS

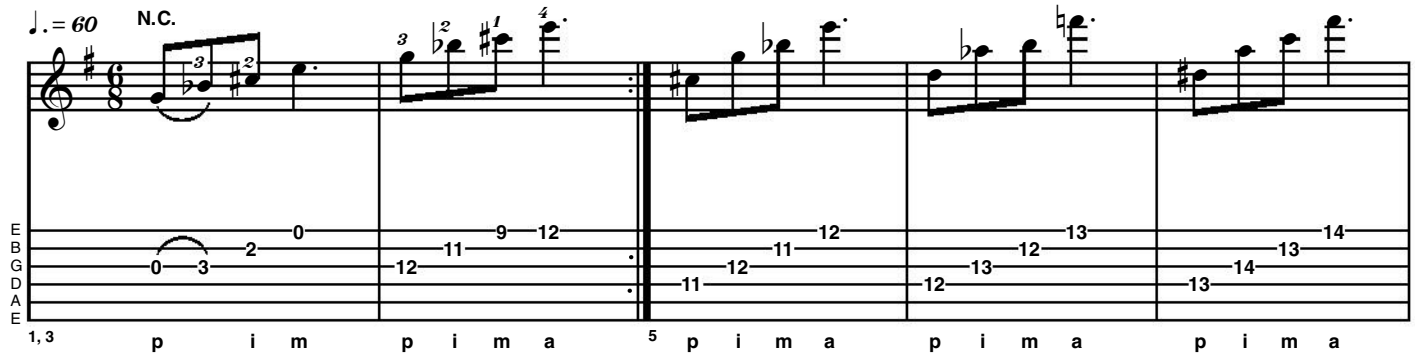
The 'bread and butter' of this piece is speedy runs of semiquavers plucked with alternating first and second fingers. Use this exercise as a warm-up to calibrate the hand moving comfortably up and down the strings, first to second finger and vice versa. Observe the prescribed fingerings and keep playing a single line until you get it three times perfectly in a row. Also, as mentioned before, ensure that the fingertips stay close to their string before and after each pluck.

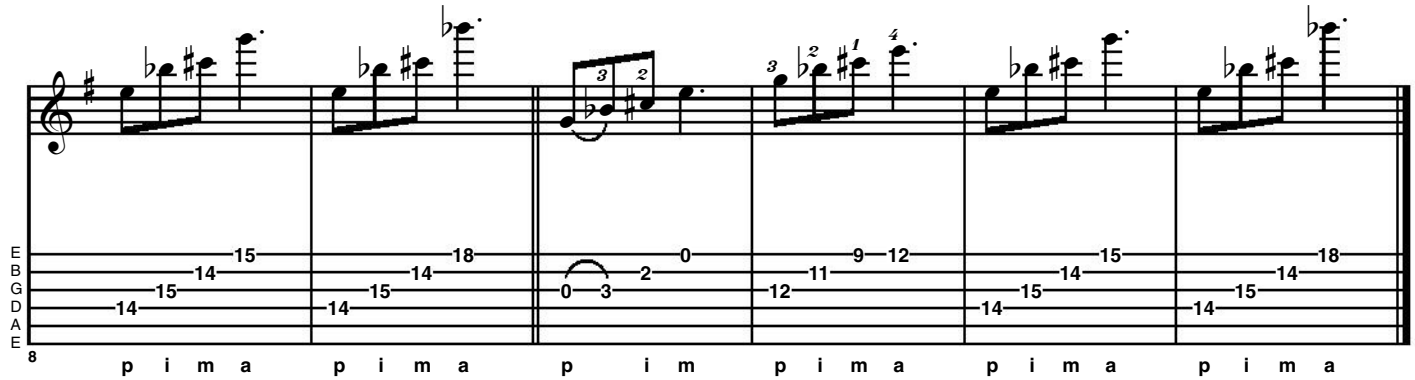




EXERCISE 2 DIMINISHED ARPEGGIOS AND THE 'MAGIC FINGER'

Let's break the scary run at the end of the piece down into manageable parts. The 'magic finger' that the title refers to is the fretting-hand's second finger. This one finger can unlock this entire section for you. During each bar of this exercise keep this finger in contact with the second string, as every bar involves holding a chord with this finger on this string. If you keep the fretting-hand thumb low and light it will set you up for easy shifting up to the high notes at the end.





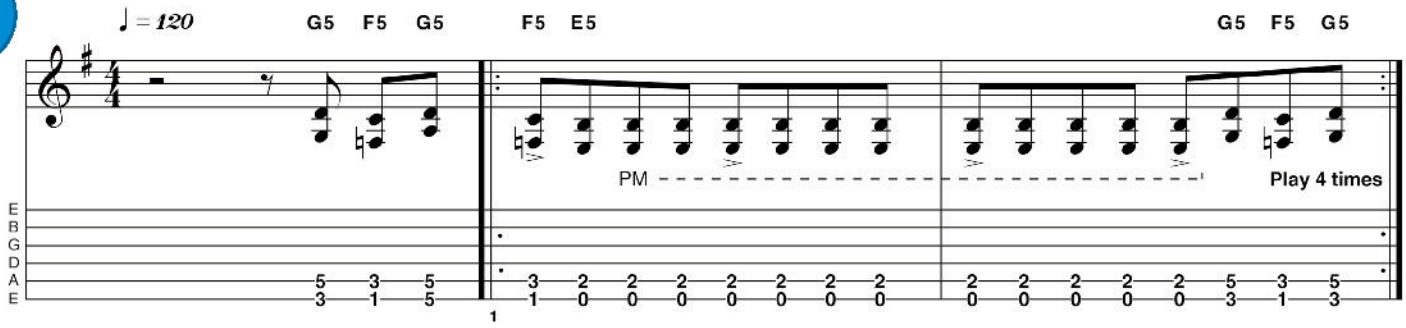
30-MINUTE LICKBAG

Brought to you by...
bimm bristol

EXAMPLE 1 – RICHARD KRUSPE (RAMMSTEIN)

This powerchord riff uses a constant eighth-note rhythm and circles around the E5, root chord. The result is a mid-tempo, hypnotic groove. Use downstrokes to bring authority to each chord and maintain the balance of unmuted and muted sounds. This brings textural variety and dynamic range. For a thick, metal tone, use the bridge pickup and then select the drive channel of your amp. Set the gain just past the middle position and add a touch of reverb.

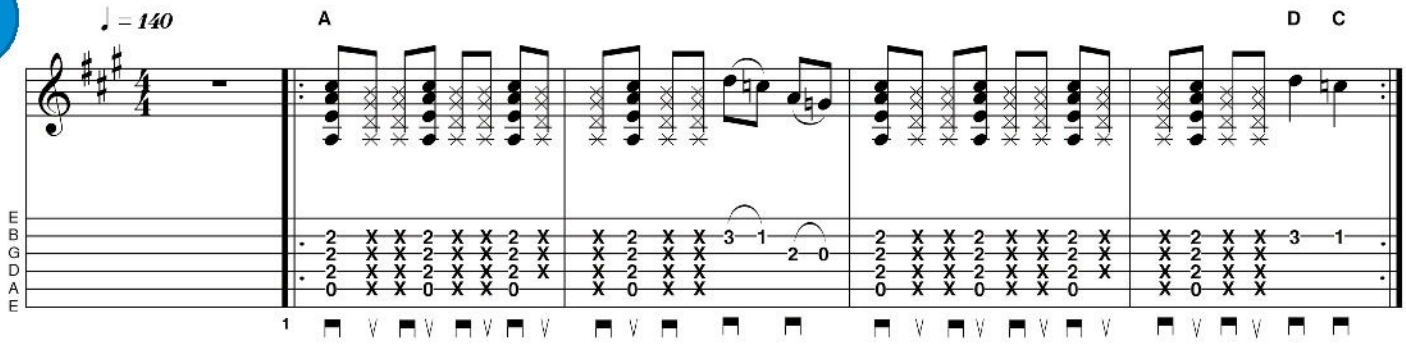
PLAY



EXAMPLE 2 – WILKO JOHNSON (DR FEELGOOD)

This rhythm figure alternates between strummed chords, muted strums and single-note melodies. The opening three-strum pattern creates a chord, followed by two muted strums. When played correctly, the ringing A chord should land on a different strumming direction each time it occurs. Use your fingers to strum and maintain a constant down-up motion. Select your bridge pickup, set your amp to clean, and increase the gain until you get a slightly, overdriven tone.

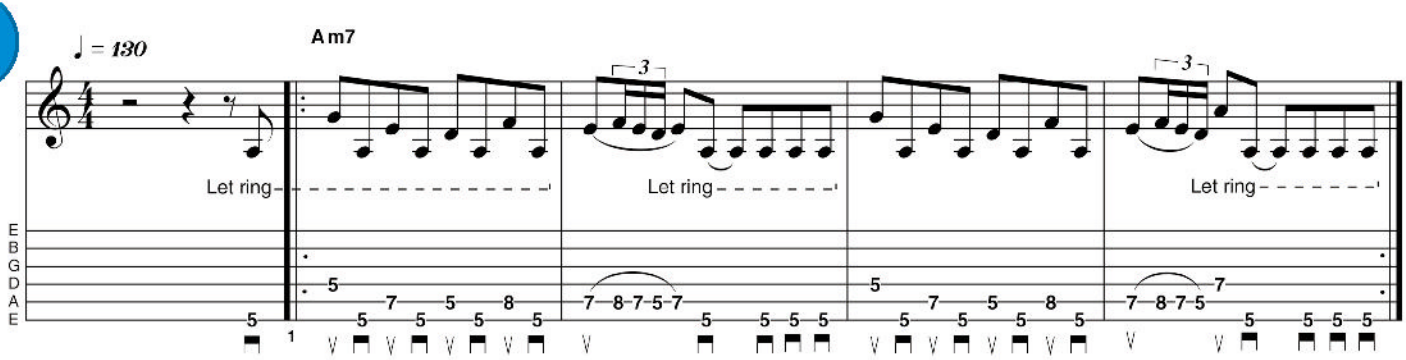
PLAY



EXAMPLE 3 – JULIAN LAGE (JAZZ GUITARIST)

This rhythm motif arpeggiates an Am7 voicing while combining notes from the Aeolian mode. This establishes a strong sense of the chord while making way for internal melody lines. Use alternate picking for the arpeggios at the start of each phrase, and allow these notes to sustain over each other. Select your neck pickup, set your amp clean and boost the bass and mids to add weight and warmth. A touch of reverb will give atmosphere to the sustained notes.

PLAY

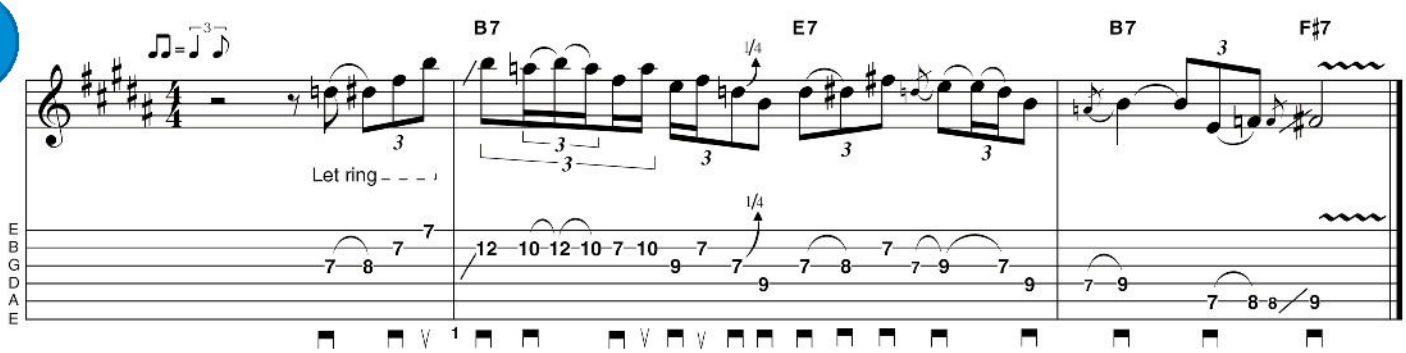


Jamie Hunt of BIMM Bristol brings you a stylistically broad selection of licks to learn at easy, intermediate and advanced levels.

EXAMPLE 4 – KIRK FLETCHER (BLUES GUITARIST)

This blues turnaround combines B Minor Pentatonic scale with notes from each chord in the progression. This approach makes for strong blues phrasing while targeting effective chord tones. Take care with your timing when playing the slide and position changes, after the opening pick-up notes. Aim not to rush as the subdivisions fall out of sync with the eighth-note triplet feel. Use your bridge pickup, a subtle amount of overdrive and some reverb.

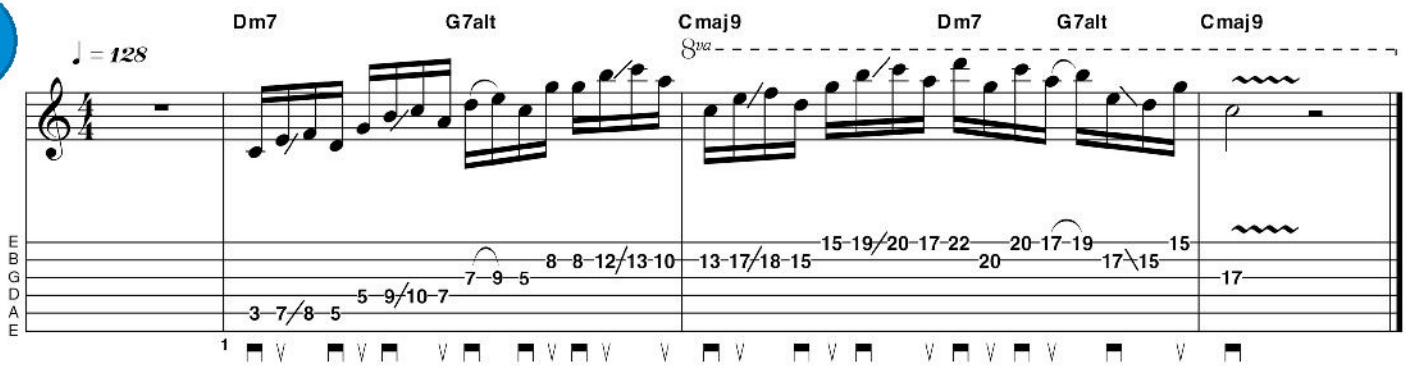
PLAY



EXAMPLE 5 – MICK GOODRICK (JAZZ-FUSION GUITARIST)

One of Goodricks's phrasing strategies was to use a finger pattern that could be repeated across the neck while gaining access to the full scale. Here we take a starting note and add a tone, tone and semitone slide. Starting from C, this gives us C-D-E-F. The same pattern from G gives us G-A-B-C, so the lick travels across the whole neck while working from one pattern. For a classic fusion tone, opt for your neck pickup and a medium level of overdrive. Then, add chorus and reverb.

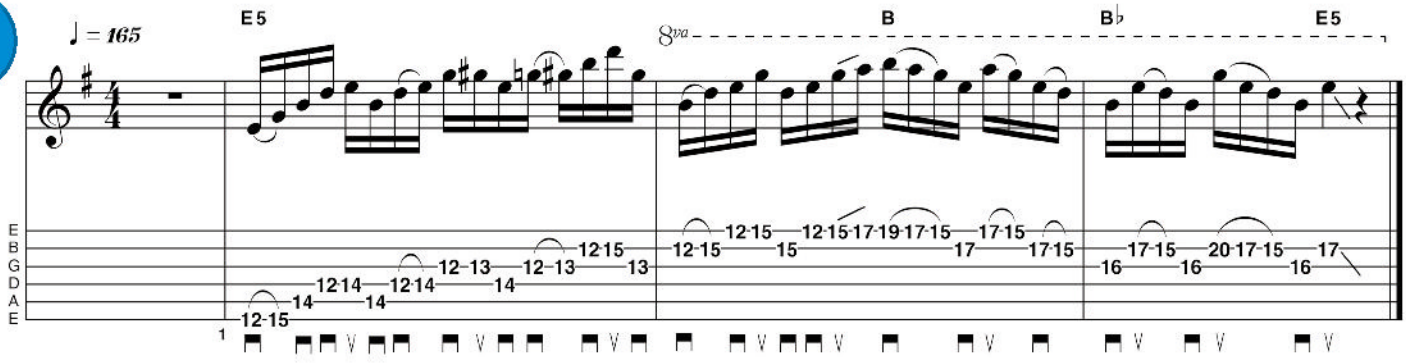
PLAY



EXAMPLE 6 – BRANDON ELLIS (THE BLACK DAHLIA MURDER)

This lick uses economy picking to play across E Minor Pentatonic while playing arpeggios and looping patterns as you ascend or descend. Major 3rds (G♯) are included for additional nuance. Downstrokes keep the picking hand moving in the direction of the string changes. Upstrokes provide strategic picking direction change as phrases loop back on themselves. Use the bridge pickup, select your amp's drive channel with the gain high, and add a quarter-note delay.

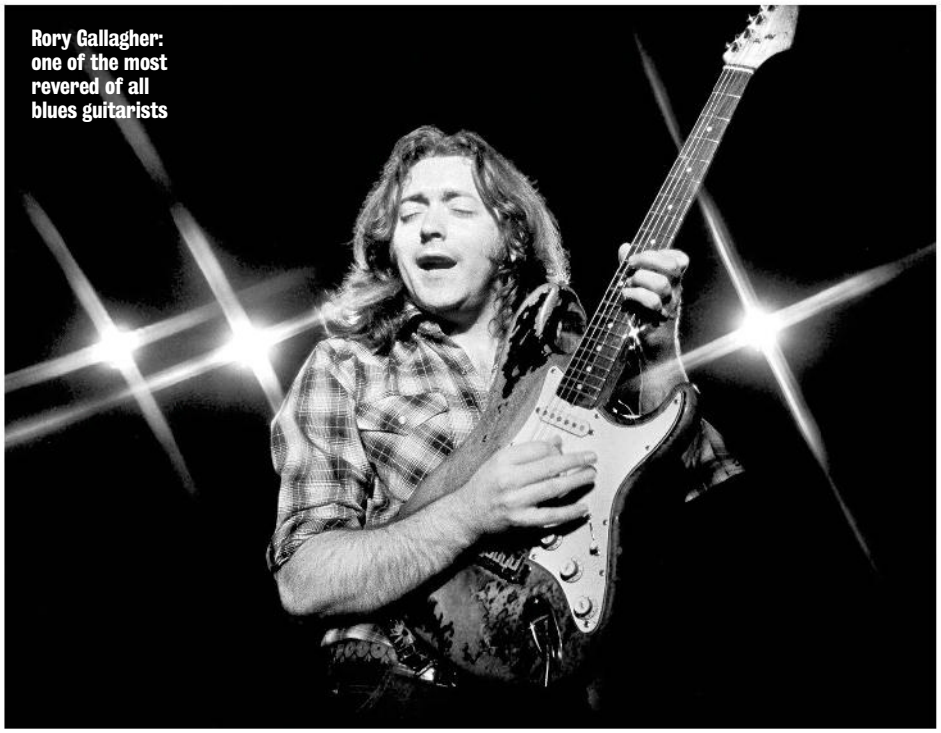
PLAY



RORY GALLAGHER

Brought to you by...
BIMM
BRITISH & IRISH MODERN MUSIC INSTITUTE

With plaid shirt and battered Strat this Irish folk hero needs no introduction, so join **David Gerrish** as he investigates one of blues's greatest performers.



Rory Gallagher: one of the most revered of all blues guitarists

ABILITY RATING

★★★☆☆ Moderate

Info	Will improve your
Key: Various	✔Triplet feel
Tempo: Various	✔Vibrato
https://bit.ly/3iNZFCG	✔Volume swells

This month we take a look at an unsung member of the late 60s guitar god hierarchy and one of Ireland's first rock stars, Rory Gallagher. Despite his immense talent, prolific recording output and extensive touring, Rory never really achieved the fame or the guitar star status he so deserved. Throughout his career he was determined in his rejection of compromise for commercialism's sake, refusing to allow the release of singles to attract a wider mainstream audience that might well have brought him worldwide success.

Regardless of this shunning of the mainstream, Rory earned a solid fanbase that has grown considerably in the years after his untimely death in 1995, aged just 47. Audiences around the world are still captivated by his primitive passion, his unwavering devotion to his roots based sound, and to his mesmerising performances. The body of work he has left behind is remarkable for its consistency, honesty and earthiness and his influence can be recognised in the generations of guitarists that followed.

Rory was a traditionalist at heart. He had studied the masters with great attention to detail and commanded an authenticity that can only be earned from a deep devotion to the music. However, his unique style came from a melting pot of influences, perhaps most interesting being the inclusion of the traditional Irish folk that he grew up listening to. If there was ever a contender for the king of Celtic blues, then Rory would surely be the highest contender. He mixed these two styles along with elements of rock, country, jazz and everything else he could absorb. This gave him a unique approach to improvising which was often based around full seven note scales compared to the more traditional Pentatonic palette we might expect. He would include 2nds and 6ths and often created lines that weaved slurred patterns of notes along a single string, perhaps because he was also an accomplished slide player.

His playing was raw and ferocious, and his performances unmatched in their intensity. Rory's passion was visible for all to see as he put his heart and soul into every second of his performances, delivering solos littered with pinch harmonics and a powerful vibrato. At other times he was capable of real subtlety and tenderness, using volume swells to coax violin-esque sounds from his battered Strat. No one-trick pony, his sets would also include acoustic numbers, touching on the country blues and folk influence that often saw Rory sing with intent and passion (a side to his talent that's so often overlooked). All in all Rory was a master. His unwavering commitment to his craft and his virtuosic command of six strings have earned him legendary status, and it's not difficult to see why.

NEXT MONTH *David takes a look at the softer, more ballad-oriented side of* ***Gary Moore***

Get the Tone

Rory played his beaten-up 1961 Strat almost exclusively. He was a fan of Vox AC30s as well as numerous Fender amps, often using a treble booster to push the amp a little harder. To get close to Rory's sound, aim for an 'edge of breakup' tone with plenty of mids and treble, keeping the bass quite low. A little reverb will add some depth to the tone.

TRACK RECORD Rory released plenty of albums during his career so you might be spoilt for choice. I'd recommend the live album Live In Europe, recorded in 1972, which captures Rory in his element playing live onstage. Stand-out tracks like Messin' With The Kid and What In The World are the epitome of raw expression and a masterclass in playing dynamics. Irish Tour 1974 is another 'must listen' for any guitarist.

PHOTO BY BRIAN COOKE/REDFERNS

PLAY BACKING

PERFORMANCE NOTES **RORY GALLAGHER SOLO 1**

This first example shows how Rory might approach a 12-bar blues, with a more linear scale based lines than you might expect in this generally more Pentatonic-based genr, this time leaning heavily on the Dorian sound. We also see Rory's extensive use of hammer-on, pull-off, and slide combinations that he was fond of. Aim to get close to Rory's intensity here by employing a strong vibrato and digging in hard with the pick.

PLAY BACKING

VIDEO & AUDIO https://bit.ly/3iNZFCG

PERFORMANCE NOTES **RORY GALLAGHER SOLO 2**

Study 2 is based on more of a blues-rock style, this time featuring a shuffle groove. This gives us the opportunity to develop our triplet feel which, when combined with Rory's scale-based approach, gives us some of the Celtic flavour that was a big part of Rory's sound (we hear a little of this in Gary Moore's playing but not to the extent that we do in Gallagher's) . We also see pull-offs to open strings and volume swells, two concepts often used by Rory.

PJD
Guitars
EST.2010
Guitarist
GEAR
OF THE
YEAR
"Sounded exceptional... It's got it's own thing going on."

DEEP PURPLE

Brought to you by... bimm brighton

This month **Martin Cooper** checks out the incredible riffs and soloing of Deep Purple's, until recently, most longstanding guitarist.

Steve Morse with Ian Gillan and Roger Glover, Don Airey on organ.

ABILITY RATING

★★★★☆ Moderate/Advanced

Info	Will improve your
Key: G minor	✔ Alternate picking
Tempo: 94 bpm	✔ Bending and viibrato
https://bit.ly/3iNZFCG	✔ Playing with a shuffle feel

Deep Purple maybe forever associated with their original rock star guitar player Ritchie Blackmore, who played with the band from the late 1960s on and off until 1992, but it is an American guitar hero Steve Morse who held down the fort with Deep Purple from 1995 until last year.

The Steve Morse years led to a rejuvenation in both Deep Purple's sound and enjoyment of their craft, with the band featuring Ian Gillan on vocals, Roger Glover on bass, drummer Iain Paice and keyboard player Don Airey who replaced the sadly deceased Purple co-founder, Jon Lord.

Steve Morse recorded six albums with Deep Purple, culminating in the 2022 covers project Turning To Crime, until he unfortunately had to leave the band permanently to take care of his wife who has been suffering with ill health for several years. Steve has since been replaced in Deep Purple by Irishman Simon McBride.

Morse's playing style is a wonder to behold and his ferocious alternate picking of chromatic lines and authentic country playing set him apart from many of his rock star contemporaries. Many other guitar heroes cite Steve as an influence and this can be heard in John Petrucci's playing, who has always been a huge Morse fan.

As well as his rock playing, Steve is an excellent classical guitarist, and has recorded a number of acoustic pieces on his solo albums over the years. Previous to Deep Purple, Morse was the founding member of the Dixie Dregs (later, The Dregs), the leader of the Steve Morse band and has recorded several albums with Neal Morse and Mike Portnoy in the Flying Colours.

The track this month includes a number of Steve Morse's trademark techniques, such as alternate picked chromatic lines, plus country style bends and rock riffs.

We're in G Minor (G-A-B♭-C-D-E♭-F), but there are a lot of notes outside this scale,

> *"Many other guitar heroes such as John Petrucci cite Steve Morse as an influence"*

such as the D♭ which gives us the G Minor Blues scale during the solo (G-B♭-C-D♭-D-F) and there's also an E Natural note which leads towards C Mixolydian (C-D-E-F-G-A-B♭) over the C chord. With that in mind most of the rhythm parts are built around single-note riffs, rather than chords, but you could also think of it as a groove based around G Minor (G-B♭-D) and C Major (C-E-G) chords for the most part. Good luck!

NEXT MONTH *Martin checks out the style of Byrdland-wielding bad boy,* ***Ted Nugent***

Get the Tone

There's plenty of preamp gain in Steve Morse's sound but never so much as to obscure the fundanental tone. His Music Man guitar gives him a great deal of versatility due to its two humbuckers and two single-coil pickups. Among other effects he likes delay, reverb and chorus, so use these and a good amount of overdrive to achieve the required sound.

TRACK RECORD Steve Morse's first album with Deep Purple was Purpendicular from 1996, which featured Ted The Mechanic and the harp harmonic melodies of Sometimes I Feel Like Screaming. The Bananas album from 2003 included the short Morse instrumental Contact Lost and the single Haunted. The final set of original songs with Morse was titled Whoosh! and included the single, Throw My Bones.

ENGELKE/ULLSTEIN BILD VIA GETTY IMAGES

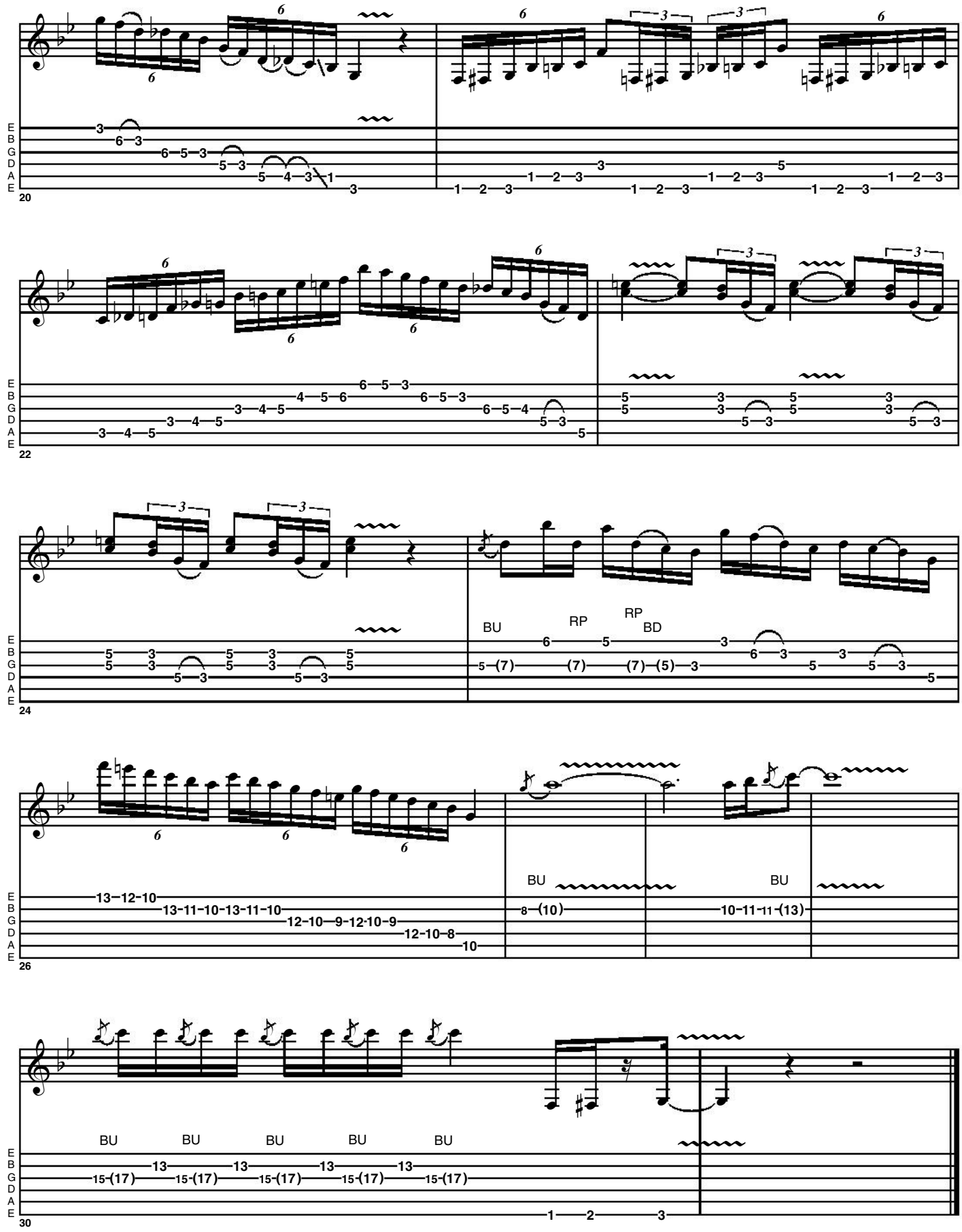
PLAY BACKING

ROCK DEEP PURPLE STYLE TRACK

We're in 4/4 time but many Deep Purple songs feature a shuffle feel. So, aim for a strong downbeat but the overall feel of 1 + a 2 + a 3 + a 4 + a throughout. Steve has a beautiful and powerful finger vibrato, as well as having one of the best picking techniques around; this article is a great place to focus on both!

ROCK DEEP PURPLE STYLE TRACK

There is some light palm muting throughout the first section, to add a tight, percussive element. The double-stops on the third and second strings and the top B♭ and A notes in bars 23-25 are played with fingers, while all the other notes are played with the pick. Some of the lines are fast, so progress slowly at first.



NEVER MISS ANOTHER ISSUE
Time to subscribe!

BACK ISSUES

The last six months still available!

Missed one of our recent fabulous issues? Get one now while stocks last.

FEBRUARY GT344

JIMMY PAGE

Play like Jimmy Page! Plus: 9 stunning video examples from Eric Gales. John Wheatcroft gypsy jazz video. Caro Mio Ben classical; James Brown funk, Brad Paisley acoustic picking, Dan Patlansky blues-rock, AC/DC rock, and more!

JANUARY GT343

HANK MARVIN

Three full pieces to demonstrate Hank Marvin's iconic style plus interview. Exclusive Joel Hoekstra & Emiliano Sampaio videos, Greensleeves for classical guitar; George Benson, Paul Gilbert, Robert Cray, Keith Urban & Pearl Jam.

DECEMBER GT342

FOLK ROCK

Learn the licks of UK guitarists that forged a whole new style from the late 60s on: Richard Thompson, Nick Drake, Martin Barre, John Martyn, Jimmy Page & more! Plus: Dave Grissom, Slash, Smith/Kotzen, TJ Helmerich & more!

NOVEMBER GT341

MARK KNOPFLER

Learn five rhythm and lead styles that make him unique. Steve Morse and Brett Garsed video masterclasses; exclusive tutorial lessons from two masters. Plus: Michael Schenker, Earl Hooker, Scott Henderson, Glen Campbell.

NOVEMBER GT340

BRITISH BLUES EXPLOSION!

Learn how five British guitarists took influence from the blues greats they so admired, and sold it back to America where it sparked a music revolution. PLus: Tim Lerch video; Eric Johnson, Guthrie Govan, Chili Peppers & more!

OCTOBER GT339

ACOUSTIC TURBO BOOST!

Our 8 acoustic legends video will push your picking to new heights! Plus: video masterclass with Andy Timmons. Also: John McLaughlin, Al Di Meola & Paco De Lucia; Knopfler, Petrucci, Page, Gibbons; Weiss's Fantasie - & much more!

TO ORDER BACK ISSUES: Call 0330 333 1113 or visit www.magazinesdirect.com

Please do not call or email the magazine directly as we cannot deal with subscriptions or back issues. We regret that we cannot photocopy transcriptions from back issues.

Each back issue costs (including postage and packing) UK: £6.25

GEORGE LYNCH

Brought to you by... rockschool®

Charlie Griffiths breaks the chains to unleash Mr Scary with a look at Dokken and Lynch Mob's rocker with a touch of blues in his playing.

George Lynch has been a fan of ESP S-type guitars for many decades.

ABILITY RATING

★★★★☆ Moderate/Advanced

Info	Will improve your
Key: Various	✔Legato and trills
Tempo: Various	✔Use of pedal tones
https://bit.ly/3iNZFCG	✔Tapped slides

George Lynch's name is synonymous with rock guitar, initially from his time in Dokken, starting with Breaking The Chains in 1981 and following up with the classic Tooth And Nail in 1984 and Under Lock And Key in 1985. It was the 1987 album Back For The Attack that would feature George's calling card Mr Scary, an instrumental featuring many of his trademark techniques. In 1990 George unleashed Lynch Mob with the debut album Wicked Sensation. George's style is inspired by the early technical rock players like Randy Rhoads and Eddie Van Halen, but with some Jimi Hendrix blues feel for good measure.

George tends to use the Minor Pentatonic scale at the core of his ideas, often with a creative twist. There is always an improvised, off-the-cuff feel to his playing and in this lesson we will look at some key Lynch approaches.

Our first example is a a typical two-string hammer-on lick, but moves through the scale positions in an interesting fashion. In the key of E Minor, all of the open strings belong to the scale, so you could explore this idea across all six strings, all over the fretboard. Example 2 is a a scary sounding riff using palm muting and alternate picking. It's based in F# Aeolian and uses the 2nd fret F# as a pedal, against which the other scale notes are played. The only limitations with this type of riff are your imagination and finger dexterity. Hone these two skills for the recipe for creative hard rock riffing.

Our 3rd example is a tapping lick based on a Lynch style legato pattern which is essentially a fretting-hand trill, with a tapped note on each down beat. You can apply this technique to any triad, Major, Minor, Diminished or Augmented, and also Pentatonic scales. This lick also features a tap slide, which entails tapping a note with your picking hand and sliding it up and down a semitone for a unique effect.

Our fourth lick is a typical Lynch lick, based around shape 1 of the Blues scale, with some extra notes added. The Major 3rd, 6th and 9th are all fair game to add to the scale, in order to add colour and musicality.

> *"George tends to use the Minor Pentatonic at the core of his ideas, often with a creative twist"*

Lick number five is a fast paced flurry of legato notes played on the first and second strings. Lynch uses a very light touch when he plays, to allow his notes to flow freely and quickly. The following licks are quite challenging so, as always, start slowly and pay attention to accuracy, preferably using a metronome so that you can gradually build up the speed. Good luck!

NEXT MONTH *Charlie has five licks from shred master and Berklee professor* ***Joe Stump***

Get the Tone

George's ESP guitars feature either a single-coil at the neck with humbucker at the bridge, or single humbucker only. For Lynch's lead tone, use bridge pickup and plenty of tubey gain, perhaps with a boost or overdrive pedal in front of your amp. This allows the use of a very light touch in order to let the notes flow easily. Add a little reverb or delay for even more smoothness.

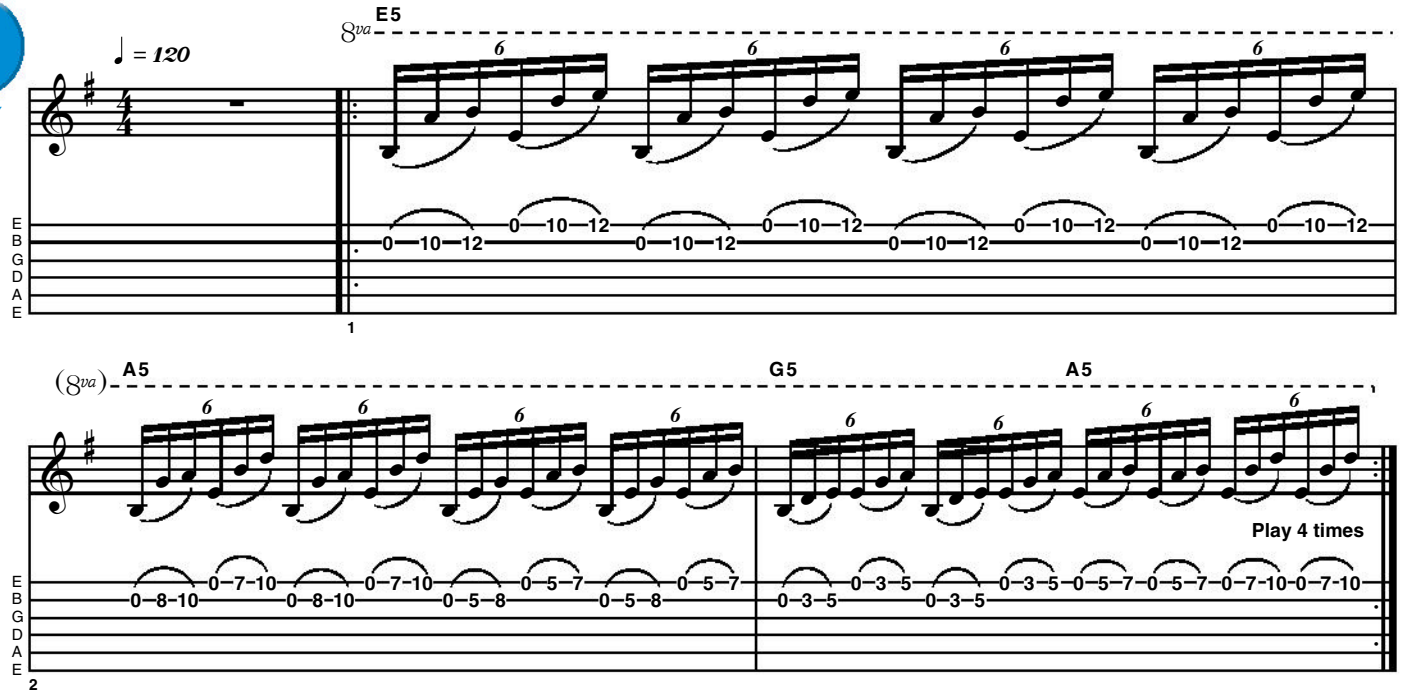
TRACK RECORD The first three Dokken albums, Breaking The Chains, Tooth And Nail, and Under Lock And Key are all great. But 1987's Back For The Attack featured the track most associated with Lynch, Mr Scary, a fantastic rock instrumental packed with signature ideas. Later albums from Lynch Mob, such as debut Wicked Sensation, Smoke This, and Rebel, are also full of fabulous blues-tinged shred playing.

TIMOTHY NORRIS/WIREIMAGE

EXAMPLE 1 **PENTATONIC HAMMER-ONS**

Use open strings and your first and second fingers to hammer on to these notes from E Minor Pentatonic scale - E-G-A-B-D. Pick each string with a downstroke, then use hammer-ons to complete the triplet feel up and down the neck.

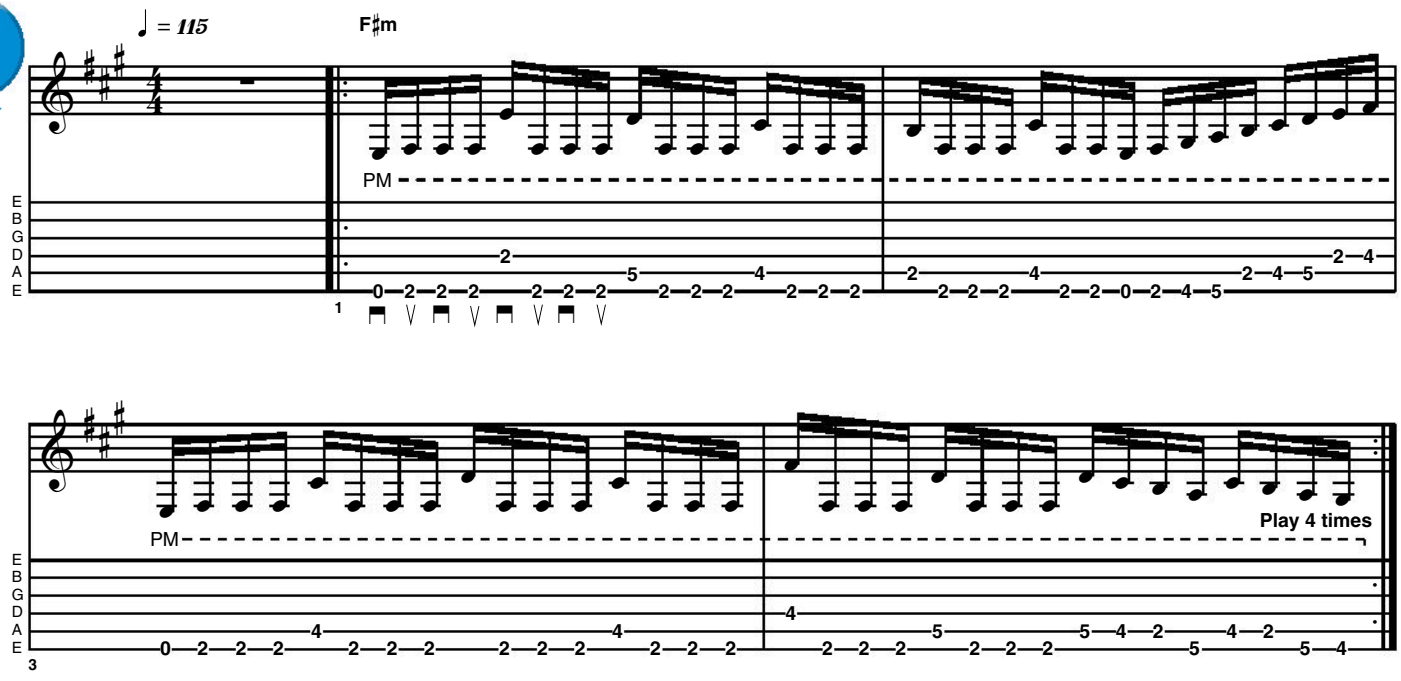
PLAY



EXAMPLE 2 **PALM-MUTED AEOLIAN LICK**

This riff is based in F# Aeolian mode (1-2-♭3-4-5-♭6-♭7) played with the first, second and fourth fingers using alternate picking throughout. Palm mute the F# root note for a tight, consistent tone, but you can lessen the palm muting for the higher notes to add some dynamics.

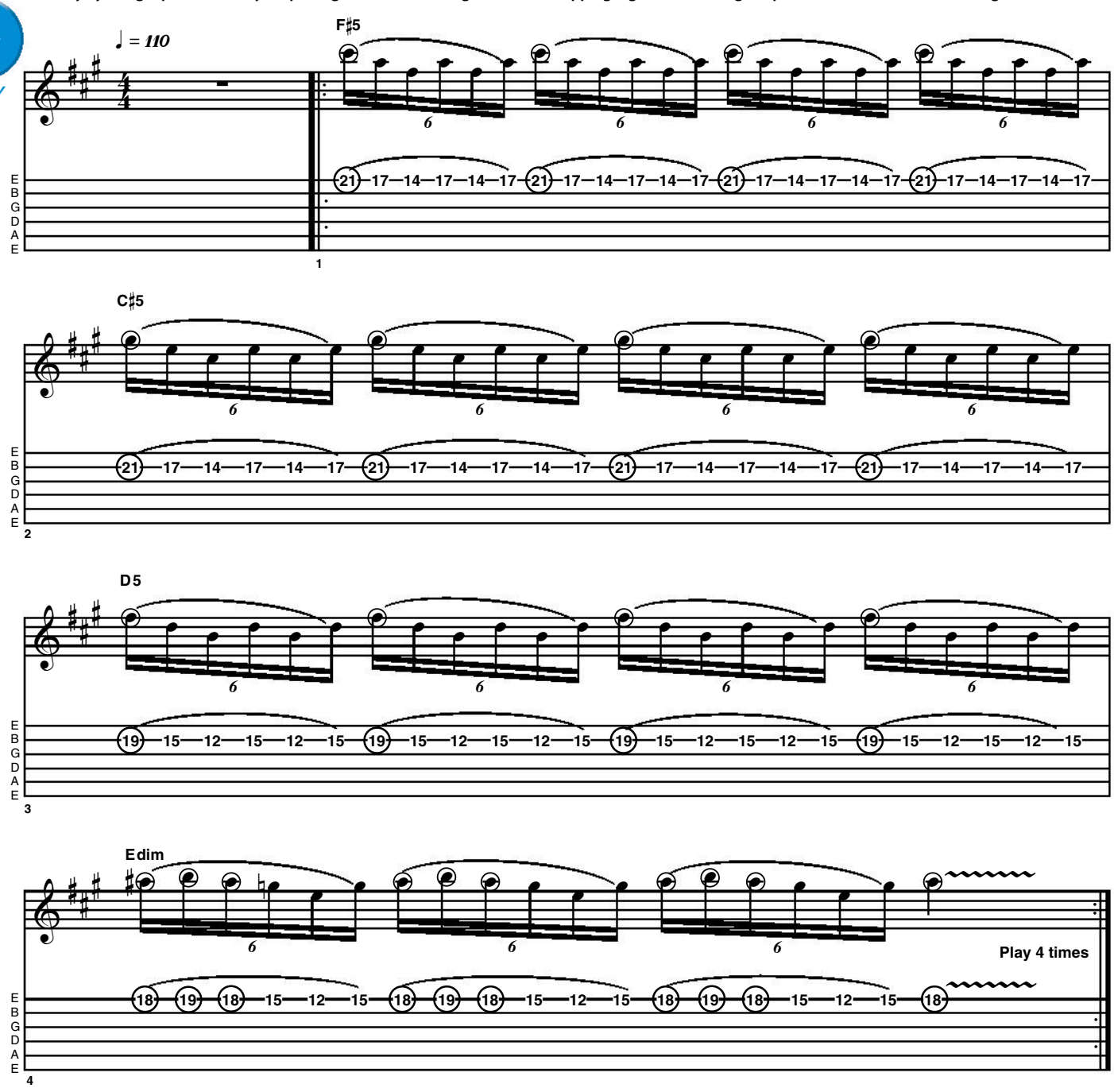
PLAY



EXAMPLE 3 TAPPED TRIADS WITH SLIDES

This lick is played with two hand tapping using Minor triad arpeggios. For bars 1-3 use the same six-note pattern moved to different positions, but in bar 4 change the melody by using taps and slides; your picking hand's second finger is an ideal tapping digit while holding the pick with the thumb and first finger.

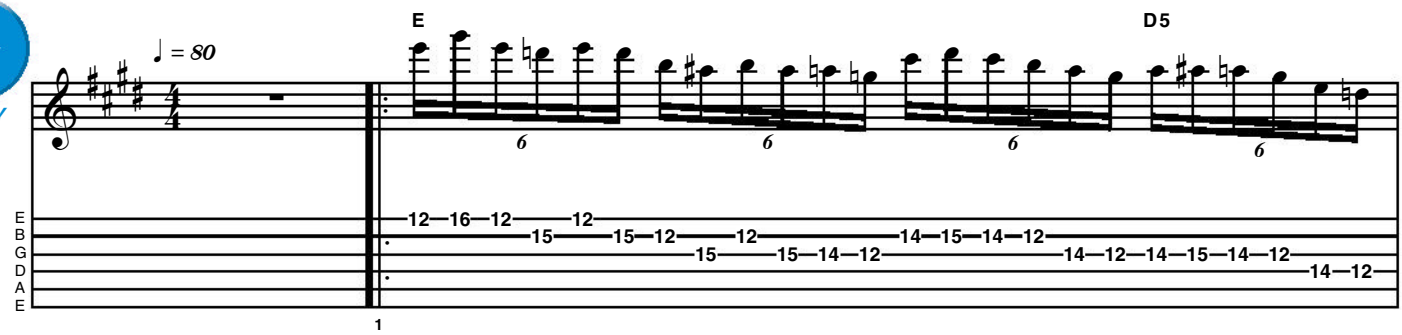
PLAY



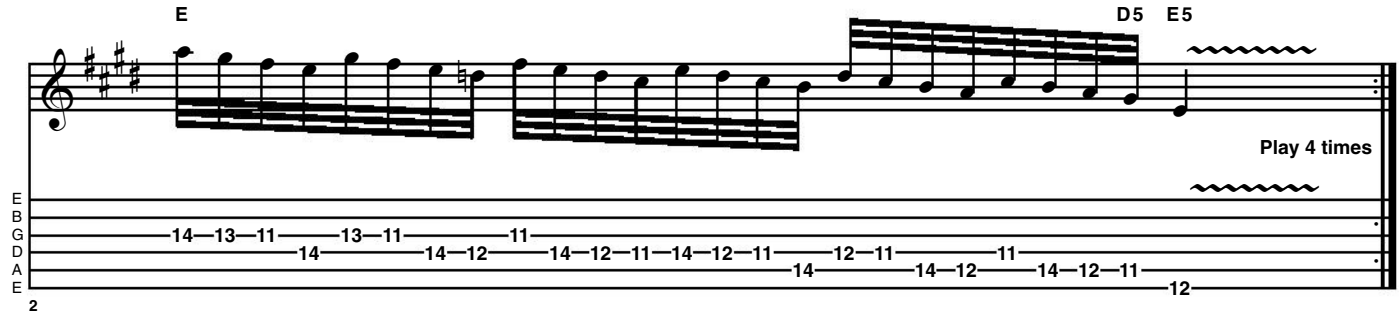
EXAMPLE 4 MAJOR-MINOR HYBRID LICK

This lick uses a combination of E Mixolydian (1-2-3-4-5-6-♭7) and E Blues scale (1-2-♭3-4-5-♭5-♭7) to create an interesting Major and Minor hybrid lick. The first bar has a triplet feel, whereas the second bar speeds up to 32nd-note phrasing.

PLAY



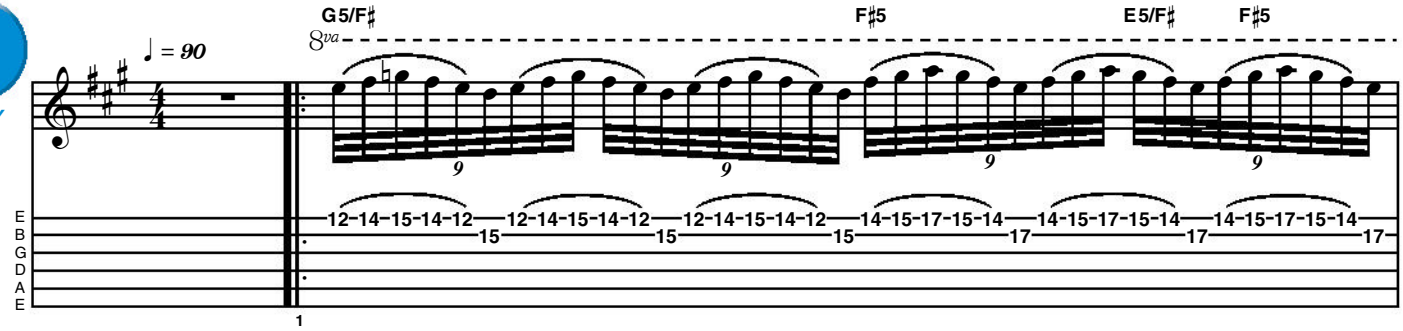
EXAMPLE 4 **MAJOR-MINOR HYBRID LICK** ...CONT

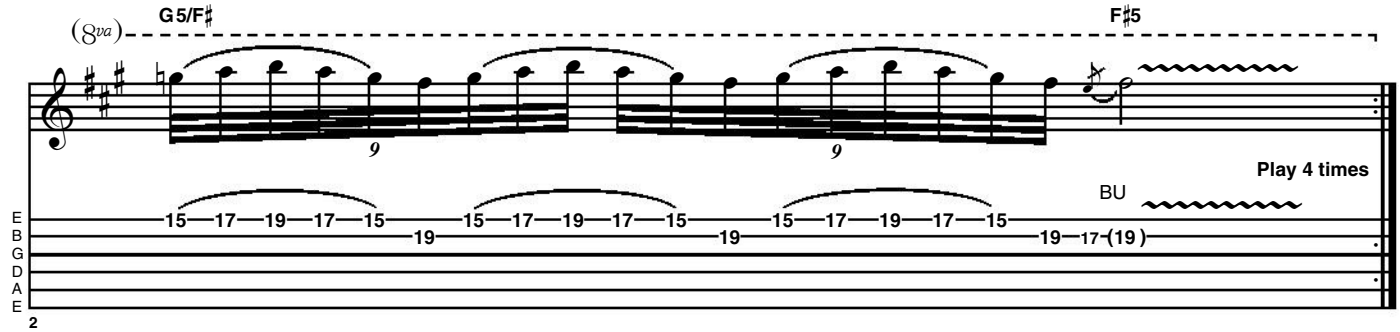


EXAMPLE 5 **NINE-NOTES-PER-BEAT LEGATO LICK**

This legato lick is based in F# Phrygian mode (1-♭2-♭3-4-5-♭6-♭7) and ascends the fretboard in scale positions. The phrasing goes across the beat to create a natural, improvised effect, but it fits neatly into nine notes per beat. Enjoy your shredding!

PLAY





Dokken-era George Lynch in the throes of another Scary solo!

RANDY BACHMAN/GETTY IMAGES

FUNK RHYTHM GUITAR PART 2

Brought to you by...

FUNDAMENTALCHANGES

This month **Steve Allsworth** brings you nine 70s funk licks in the style of the decade's greatest players, from LA, Virginia, Ohio - and Dundee!

ABILITY RATING

★★★☆☆ **Intermediate**

Info	Will improve your
Key: Various	✔Eighth/16th-note strumming
Tempo: Various	✔Use of 'pushed' rhythms
https://bit.ly/3iNZFCG	✔Wah-wah rhythm styles

The profound shift from soul and R&B into funk during the 70s saw many bands take up the mantle of James Brown's innovations of the late 60s. In the early part of the decade, African American bands gained crossover success by moving into funk. Many blended Hendrix-style psychedelia with the JB ethos.

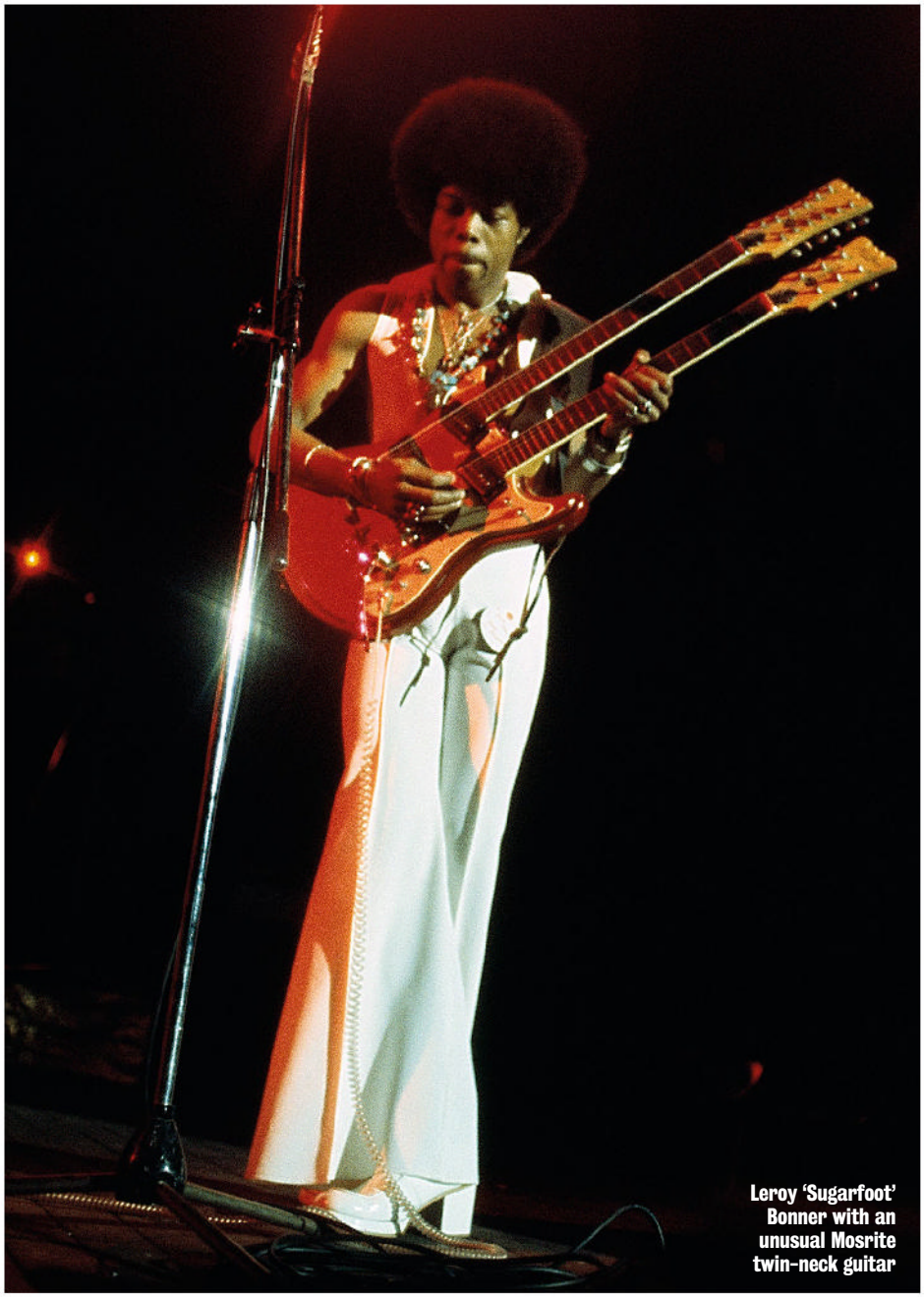
This was also the era of so-called 'Blaxploitation' movies, which featured some amazing funk soundtracks, many including the ubiquitous wah-wah (no better demonstrated than by the great 'Wah Wah' Watson of Funk Brothers fame).

"All the guitarists in this month's lesson are skilled at combining R&B, soul, Motown and funk"

Funk s a blend of many genres, and all the guitarists in this month's lesson are skilled at combining elements of R&B, soul, Motown and funk to create a groovy rhythmic soup.

We'll look at ideas from Leroy 'Sugarfoot' Bonner (The Ohio Players), Tony Maiden (Rufus, Chaka Khan), Bruce Conte (Tower Of Power), Onnie McIntyre and Hamish Stuart (Average White Band), Skip Pitts (Isaac Hayes) and, of course, Wah Wah Watson (Rose Royce, Blondie, Michael Jackson, Stevie Wonder and many more).

NEXT MONTH *Steve continues his series with a look at some more great* ***Funk guitar ideas***



Leroy 'Sugarfoot' Bonner with an unusual Mosrite twin-neck guitar

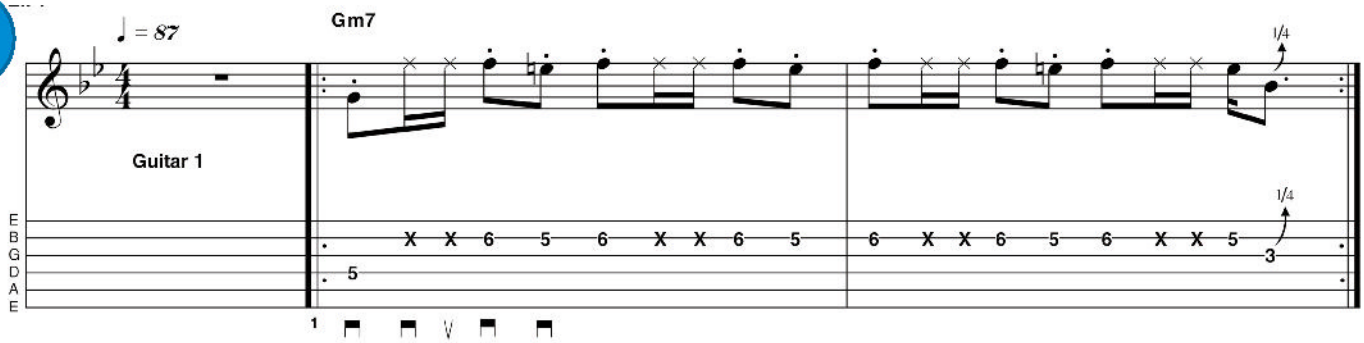
COLIN FULLER/REDFERNS/GETTY IMAGES

TRACK RECORD Any of the artists mentioned will provide a wealth of funk listening. But check out Leroy 'Sugarfoot' Bonner's work with The Ohio Players on tracks like Fire and Love Rollercoaster, Wah Wah Watson's beautiful playing on The Temptations' Papa Was A Rolling Stone, and of course Scottish group The Average White Band (Onnie McIntire & Hamish Stuart) on Cut The Cake and Pick Up The Pieces.

EXAMPLE 1 **SINGLE-NOTE LINE**

To kick things off, here's a two-part riff (Ex1 and 2) in the style of Sugarfoot Bonner. Ex1 features a single-note line that mainly targets the ♭7 and 6th of G Mixolydian over the groove. It's the first of two interlocking parts and is played very straight, with most of the rhythms landing on strong downbeats or offbeat eighth notes. The inherent funkiness of this line comes from its relationship with the second guitar, as tabbed in Ex2.

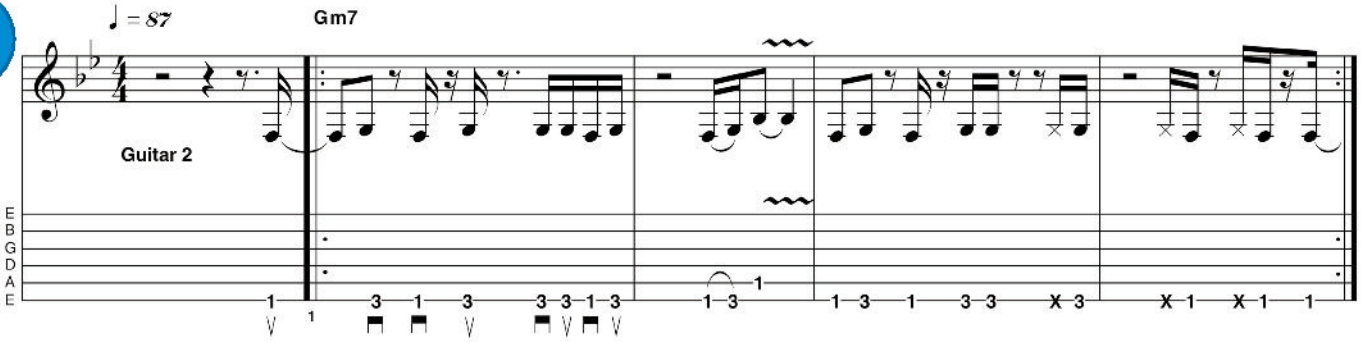
PLAY



EXAMPLE 2 **FUNKY RHYTHM WITH 'PUSHED' FEEL**

The second part of the riff is more heavily syncopated, creating a call and response effect between parts 1 and 2. The 1/16th-note push is a feature that crept into a lot of 70s funk (the last 1/16th note of the bar is pushed into a tied downbeat) and is seen in aplenty here. This can be a tricky rhythm to 'feel' correctly, and a great way to approach it is to play a muted downstroke on the 'and'of beat 4, which allows for a more precise upstroke on the pushed 1/16th.

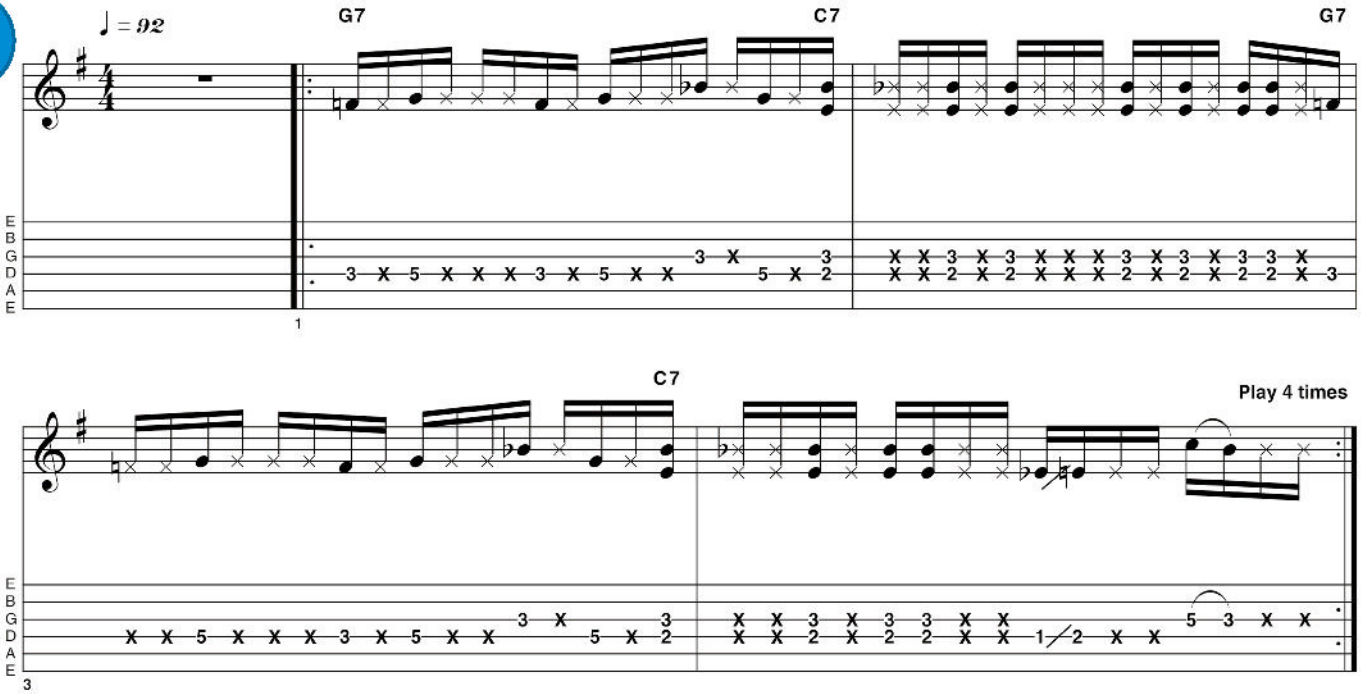
PLAY



EXAMPLE 3 **FUNKY TRITONE WITH PUSHES**

The next riff is typical of Tony Maiden's work with Rufus, moving from chord I to IV targeting the funky tritone shape we saw last month with Cheese Martin. There are some 1/16th-note pushes at the end of bars 1-3, so ensure your foot doesn't follow this, but targets the downbeat instead. Focus on achieving a constant 1/16th-note motion over several strings with a much wider strumming arc in the picking hand.

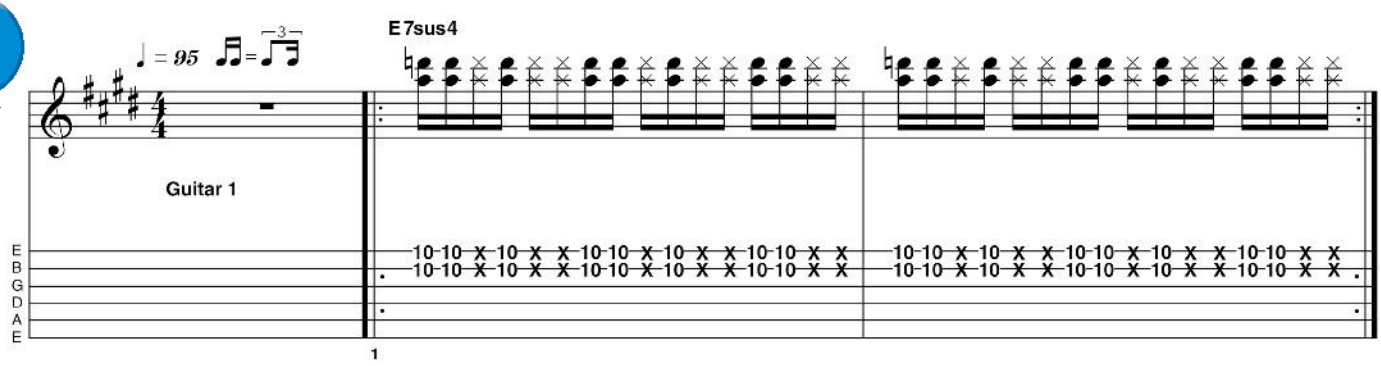
PLAY



EXAMPLE 4 DOUBLE-STOP GROOVE

The Average White Band had a great way of combining chordal funk rhythm with more melodic single-note lines. This is another two-part example (Ex4 and Ex5). First, a typical Onnie McIntyre groove that focuses on a double-stop shape of A (4th) and D (♭7th) which results in a slightly ambiguous suspended sound. There's no 3rd in this chord, so E7sus4 is the harmony implied by both guitar parts together.

PLAY



EXAMPLE 5 MINOR-TO-MAJOR LICK

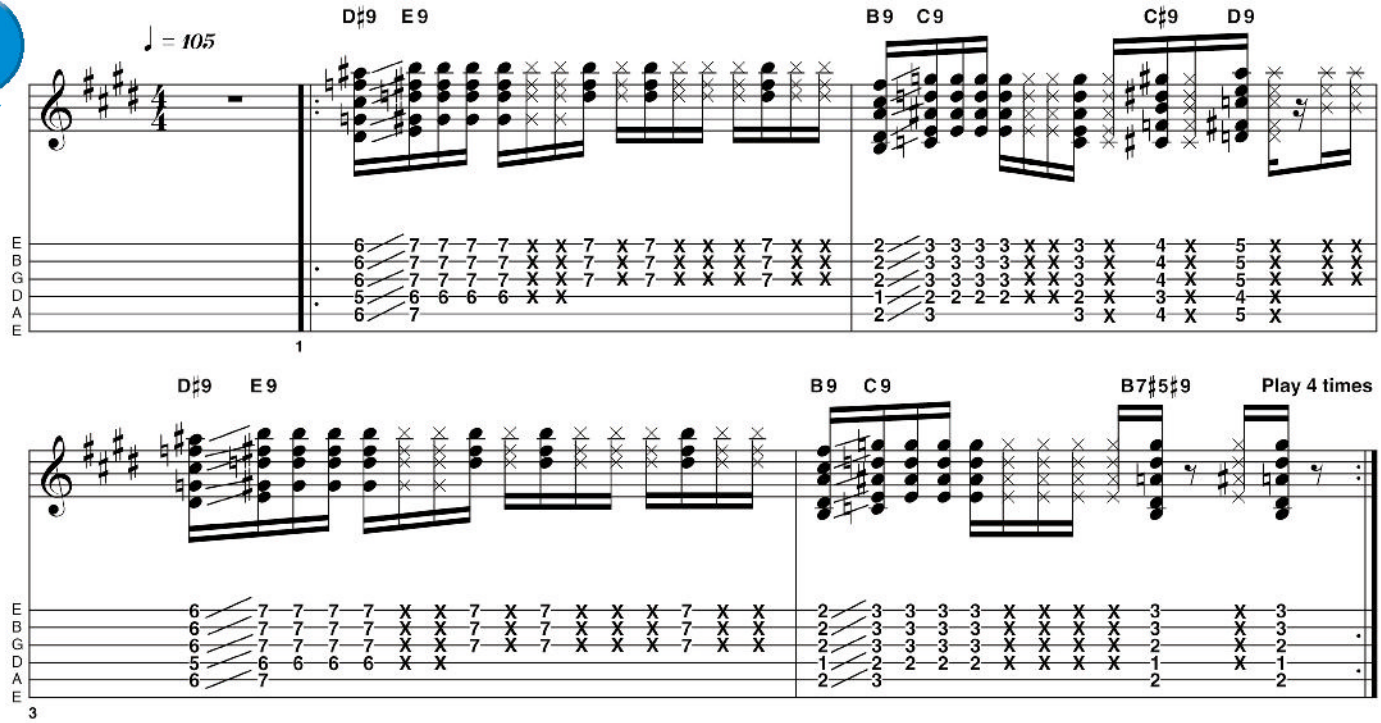
The previous part allows for a more melodic Hamish Stuart style idea to dovetail with it, based around E Mixolydian. The Minor to Major 3rd (G-G#) is a typical blues move that instantly gives a hipper sound, as it resolves to the more comfortable sounding Major 3rd from an 'outside' note a semitone below. This is a neat trick that you can try on literally any consonant 'inside' note, but use it sparingly or it will begin to sound predictable.

PLAY

EXAMPLE 6 JAZZY SOUNDING FUNK RHYTHM

Bruce Conte from Tower Of Power was a huge Jimmy Nolen fan, and this comes through in his frequent use of Dominant 9 chords. Rather than sticking to the James Brown signature 'static chord' idea, however, Conte often moves his chords around the neck chromatically. He also brings a touch more harmonic sophistication and syncopation than James Brown-style funk. This can be seen in the jazzy B7#5#9 chord used here.

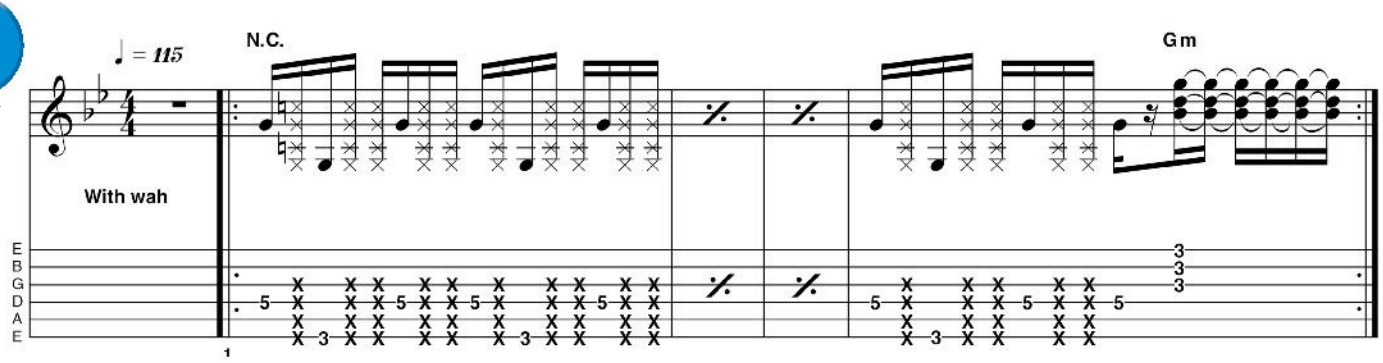
PLAY



EXAMPLE 7 **FUNKY WAH-WAH GROOVE**

Our first wah-wah groove, in the style of Wah Wah Watson, can be seen as an extension of the classic 'whacka whacka' sound first heard from Skip Pitts on Isaac Hayes' classic Theme From Shaft. The G octave notes inside the fretting hand mutes are a nice coordination exercise between the two hands. Use an 8th note wah down/up motion while the faster wah-wah rhythm in bars 2 and 4 requires a doubling of your speed to 16th notes.

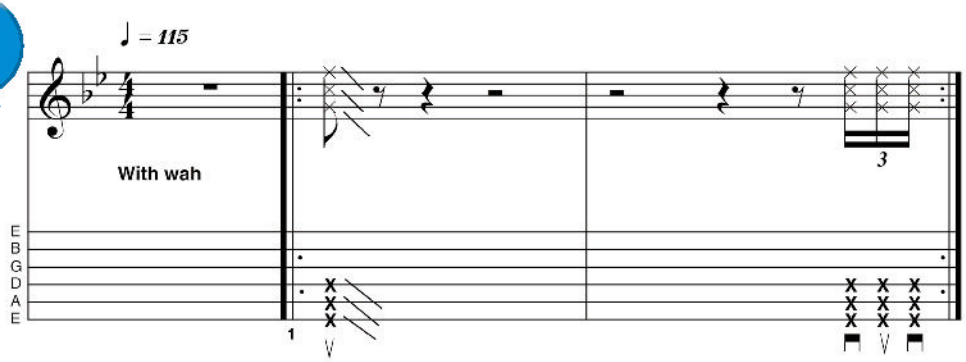
PLAY



EXAMPLE 8 **DRIVING WAH-WAH RHYTHM**

The next idea is one of Wah Wah Watson's favourite techniques, which he used almost everywhere on albums by everyone from Rose Royce to Blondie. The triplet rhythm needs a quick down-up-down strum, finishing with an upstroke on beat 1 of the first bar. Use this final downbeat as the target for both the rhythm and the wah-wah as it goes from open to closed. If you're not used to playing wah-wah rhythm it might take a while to get the relaxed feel required.

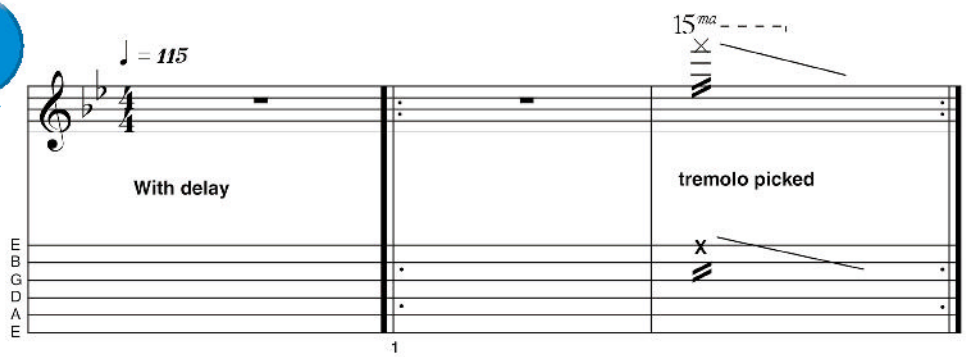
PLAY



EXAMPLE 9 **TREMOLO-PICKED SLIDE WITH DELAY**

This final example is known in some circles as the 'luxuriant swoon' and can best be described as a 'sexy tremolo'. Watson created this with a delay of somewhere between 200-250ms with 3-4 repeats and then tremolo picked while his fretting hand slid from the pickup area down the fretboard. Think of those sultry sounds behind Barry White, Marvin Gaye and Maxwell and you'll instantly see how useful this simple technique can be.

PLAY

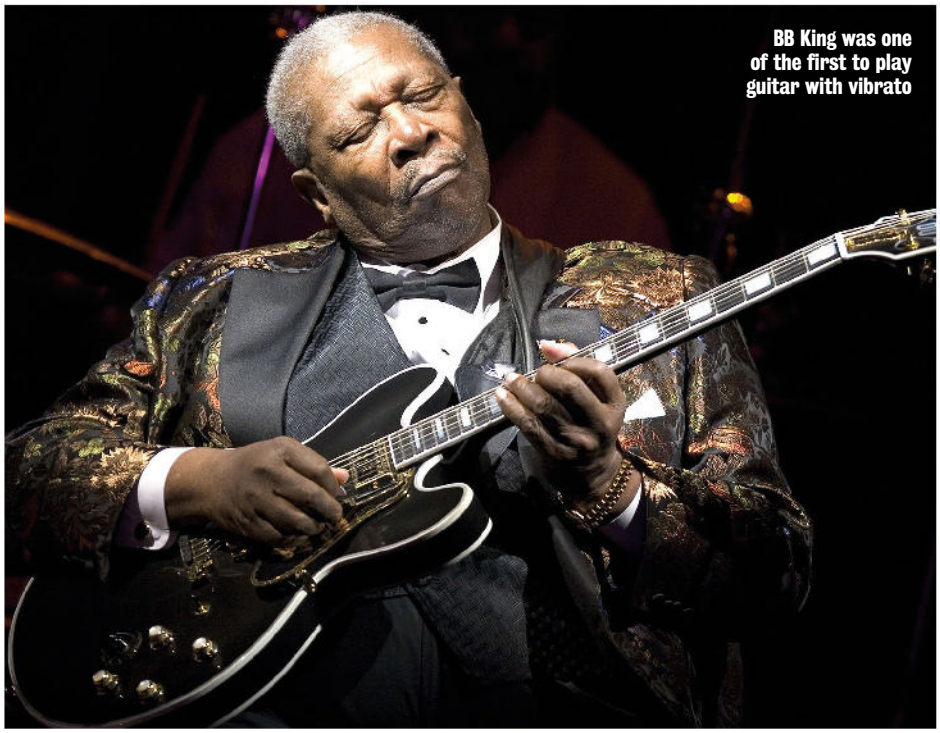


Love this magazine?
You'll love guitarworld.com

FINGER VIBRATO

Brought to you by...
RGT@LCM

For this issue's 'improve your' topic, **Simon Barnard** flexes his fingers to show how finger vibrato adds individuality to your technique.



BB King was one of the first to play guitar with vibrato

ABILITY RATING

★★★☆☆ **Moderate**

Info	Will improve your
Key: D Minor/D Major	✔Finger vibrato
Tempo: Various	✔Bends with vibrato
https://bit.ly/3iNZFCG	✔Finger dexterity

Finger vibrato is one of the most emotive and expressive techniques in a guitarist's tool kit. More often than not, a player's approach to vibrato separates them from others, and can add a distinct and often identifiable signature to their playing.

There are many ways of applying finger vibrato, from the subtle horizontal approach used by classical guitarists to a full on wide rock vibrato, where the fretting-hand wrist is employed to create a wild and thrilling sound. The ability to use vibrato, unlike on a piano, makes the guitar an incredibly expressive instrument, able to mimic the human voice, wavering between pitches without being bound to the interval of a semitone. The ability to employ microtones within one's playing is one of the most expressive tools out there.

There are many guitarists, past and present, who are known for having their own distinct sound when it comes to vibrato. Take BB King and Albert Collins who used vibrato to add a lyrical and highly emotive sound to their blues lines. Similarly, David Gilmour brings his own personal touch to his guitar strings to add a vocal-like quality to his solos. Players such as Zakk Wylde and Synyster Gates use a wild and wide style of vibrato to add high levels of excitement to their shredding. Listen to your favourite guitarists and notice how finger vibrato is very personal; you can even tell one player from the next by their vibrato.

When using vibrato on an electric guitar, there are a couple of main approaches to the technique. Often, the first and third fingers are used to create vibrato, but all digits should be able to apply it. As vibrato shares its technique with string bending, you should be able to add vibrato in both upwards and downwards motions so the fluctuation occurs above and below the main pitch. The depth and speed of vibrato used is very personal, but the style and genre of music will often dictate how one should approach the amount used. One main aspect to watch out for is to not affect the overall pitch too much. For example, an out-of-tune vibrato (especially if it wavers sharp) will have bad consequences on your intonation. So, listen to your favourite players, hear how they add vibrato and then aim to emulate in your own playing. The next step is to find your own vibrato 'voice'. This issue's examples and study piece show how finger vibrato can be used across a variety of popular styles by some of world's top guitarists. Enjoy!

"Often the first and third fingers create the vibrato, but all digits should be able to"

NEXT MONTH *Simon focuses on a technique that many find tough to master -* ***Sweep Picking.***

Get the Tone

Even if you play death metal, for these examples I'd suggest you opt for a smooth, clean tone. The neck pickup sounds warm while the brisdge pickup will sound brighter and more open. Use either to play these pieces, and the vibrato will be clear to hear, and any inaccuracies will be highlighted. Once you're happy with your vibrato style, then go for it!

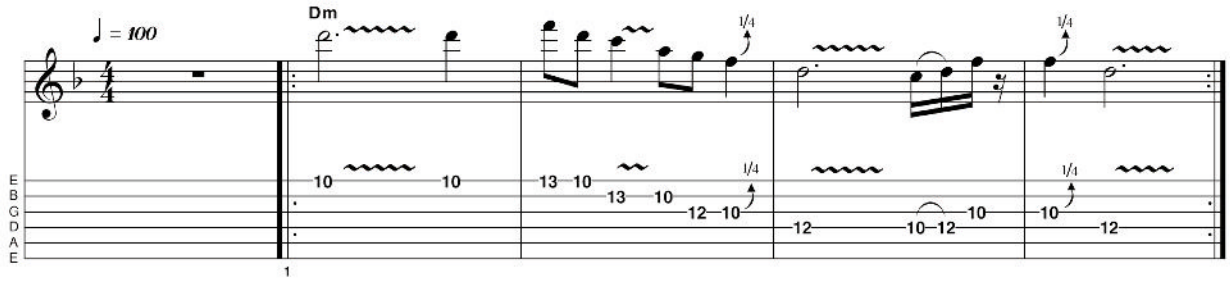
TRACK RECORD BB King's The Thrill Is Gone and Gary Moore's Still Got The Blues illustrate how these players use vibrato in a blues and blues-rock context, while David Gilmour's solo in Comfortably Numb is an object lesson in beautiful, smooth vibrato. Zakk Wylde's playing in Ozzy Osbourne's No More Tears and Dimebag Darrell's solo in Pantera's Walk Shows off more of an extreme approach to the technique.

ASTRID STAWIARZ/GETTY IMAGES

PLAY BACKING

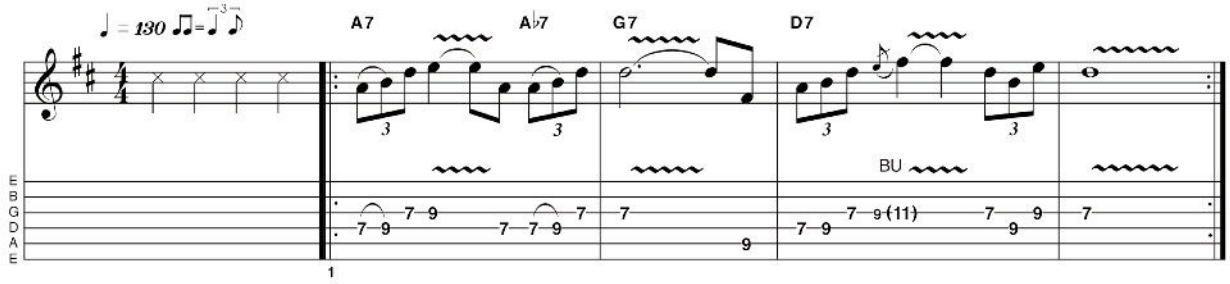
EXAMPLE 1 **BB KING**

Example one shows how BB King might apply finger vibrato to his playing. The vibrato on the first D note should be played using the first finger. With all of these examples, experiment with the amount of vibrato, its speed and depth used to find your own voice. And remember, you don't need vibrato on every note!



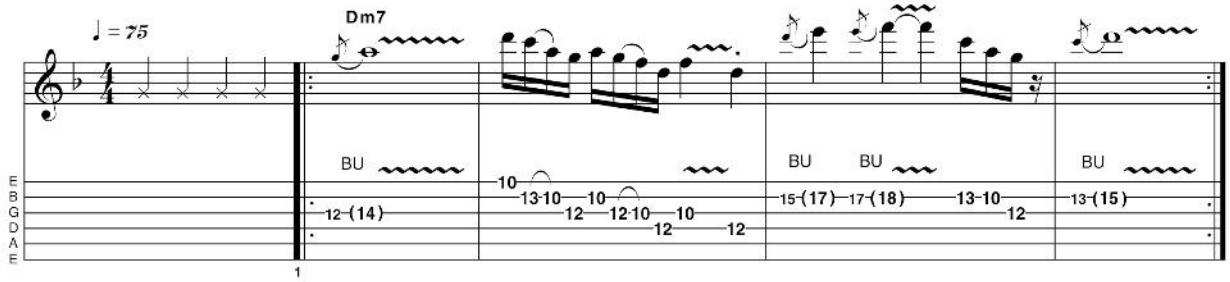
EXAMPLE 2 **ERIC CLAPTON/GARYMOORE**

This next one is based around a blues turnaround in the key of D using the D Major Pentatonic scale. Think Eric Clapton and Gary Moore when playing this.



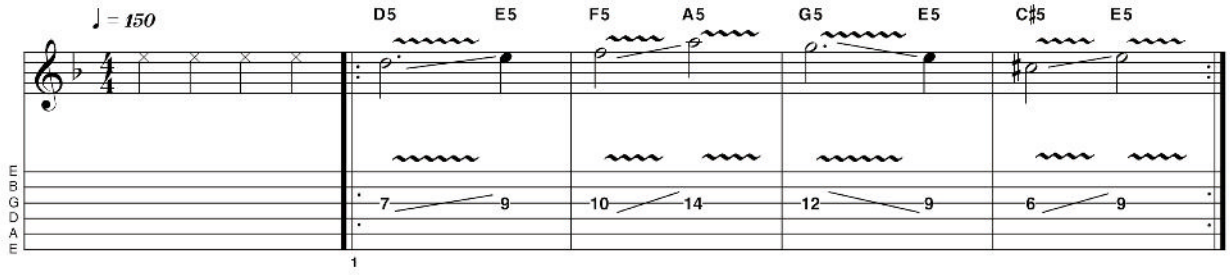
EXAMPLE 3 **DAVID GILMOUR**

Here's a homage to David Gilmour. The vibrato on the opening note is quite subtle compared to the other examples. Watch out for the climbing bend in the fourth bar, which demands you focus on your pitch as well as the level of vibrato.



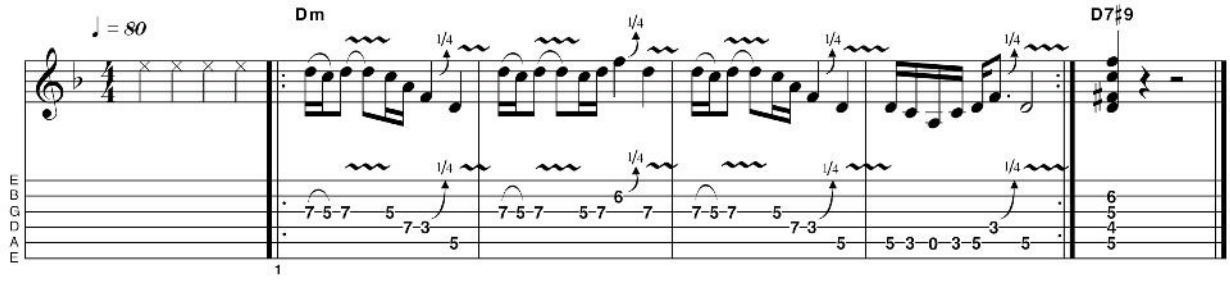
EXAMPLE 4 **SYNYSTER GATES**

Out fourth lick is in a rock style similar to Synyster Gates from Avenged Sevenfold using a single string. Apply generous amounts of wide vibrato, in time with the pulse of the track, and keep the slides smooth and in time.



EXAMPLE 5 **SCOTT HOLIDAY (RIVAL SONS)**

This one is a rock example built around a riff inspired by the likes of Scott Holiday from Rival Sons. You should dig in to the notes, ensuring that your vibrato stands out, making the lines really sing - vibrato was often used to extend the length of a note's sustain before distorted sounds were available.



STUDY PIECE **USING VARIOUS VIBRATO STYLES**

[Bars 1-16] These first bars are built around a single-string melody played on the third string (with the exception of the bend in the final bar). Apply generous amounts of vibrato as your fingers slide up and down the length of the string. The key here is to make the lines really sing. **[Bars 17 -22]** This section starts with a D Harmonic Minor line before moving on to a series of unison bends. Again, apply a generous amount of vibrato while keeping and ear out for your intonation when adding vibrato to the unison bends. **[Bars 23-32]** Here's some bluesy-rock, Pentatonic licks inspired by Zakk Wylde and Gary Moore, before the piece ends with a final scale run. Experiment with the depth and rate of the vibrato, and also the speed in which you take the string bends up to pitch.

Find Your **Perfect Tone**

Every issue, Guitarist brings you the best gear, features, lessons and interviews to fuel your passion for guitar

Guitarist magazine is also available on iOS and Android

Also available to order online at **www.magazinesdirect.com/guitarist-magazine**

CHRIS STAPLETON

ON VIDEO

For this month's acoustic outing **Stuart Ryan** shows you the fingerpicking style of this very fine guitarist and modern country icon.

Chris Stapleton with a Gibson-built Epiphone Frontier

ABILITY RATING

★★★☆☆ Intermediate

Info	Will improve your
Key: G	✔Picking alternating basslines
Tempo: 74 bpm	✔Playing embellishments
https://bit.ly/3iNZFCG	✔General legato playing

One of the biggest stars in today's country scene, songwriter-guitarist Chris Stapleton is a great example of an artist who not only writes great songs but great guitar parts too. Whereas many modern songwriters simply strum chords or hire A list session players to take care of guitar duties, Stapleton's parts are interesting and memorable...and all created and played by him!

Most musicians gravitate to Nashville to kickstart their musical career as a session player or songwriter. Stapleton's impetus for his Nashville move was actually to study an engineering degree! Thankfully for we listeners his songwriting took precedence over studies and he soon signed a publishing deal that set him on his way. His performing career started in 2007 when he joined Bluegrass group The Steeldrivers. But by 2010 his focus had shifted to a country-rock sound as he formed a new band, The Jompson Brothers. In 2013 he signed with Mercury Nashville and embarked on the solo career that was to make him a star.

Although commonly seen toting a Fender Jazzmaster, Stapleton spends just as much time playing and writing on acoustic. His influences range from soul stars Aretha Franklin and Ray Charles to country legend Willie Nelson and rocker Tom Petty and his lead playing draws from blues giant Freddie King among others.

He's a great strummer and a really solid finger picker and in this lesson we'll focus on how he will play through a slow ballad sequence using fingerpicking, simple open chords and tasty embellishments. This month's piece is in G Major and focuses on the open position with some challenges along the way. First there is the alternating bass line on the sixth and fourth strings or fifth and fourth strings depending on the chords. The thumb takes care of these notes but the challenge is to play the other strings over the top - in this style you'll often find syncopation with the alternating bassline played on the beat and the chord and embellishments played around it. For this reason you need to think of the picking hand thumb and fingers as separate entities, almost like a piano player's left and right hands. If you are new to this approach then try working on bars where you don't have to play any embellishments, such as bar 9 where you are holding down a simple open G shape and picking notes from within it.

Stapleton often puts country and soul style embellishments in between picking patterns and it's a good idea to get these under the fingers in isolation, such as the double-stop slides in bar 4. Also, when fretting the D/F# chords try using the fretting-hand thumb hooked over the neck.

Finally, don't neglect the importance of timing as it's quite easy for fingerpicking parts to run away from you.

NEXT MONTH *Stuart checks out Grammy-winning singer and guitarist* ***Jason Isbell***

Get the Tone

Chris likes old Martins, Epiphones (like the Frontier pictured), or Gibson LG-2 or J-45. A larger bodied instrument will give you more low end but you may have to work harder to get the treble strings going. Conversely, you'll sacrifice low-end on a smaller body but you may get more balance between the strings. The above settings are for an acoustic amp.

TRACK RECORD Chris Stapleton has released a number of solo albums and they all showcase his great writing and solid playing style on both acoustic and electric guitar. They are all worth listening to but if he is a new name to you we'd recommend his most recent album release, Starting Over. In fact, why not nip over to YouTube and watch Chris's superb trailer for the new album. It's really excellent!

JASON DAVIS/GETTY IMAGES FOR CMT

PLAY VIDEO

PERFORMANCE **CHRIS STAPLETON STYLE**

Bars 1-16: Rather than simply holding down chord shapes and fingerpicking, Stapleton will often insert licks and embellishments into his playing. This typically means you will be moving within chord shapes; for example, in bar 1 of our piece the first finger hammers-on from the open third string to the 2nd fret. There's some techniques you might not know here, and if that's the case take this piece bar by bar to get each embellishment in place before playing it as a whole.

PERFORMANCE CHRIS STAPLETON STYLE

Bars 17 -32: When Stapleton changes to a chorus, middle eight or outro he will often change the embellishments within his chords too. In this section the phrases in between the chords are more bluegrass influenced. To play the double-stop run in bar 22 try plucking the fourth string with the picking-hand's first finger, and the third string with the second finger. Chris has a really pleasing and musical approach to playing acoustic, so there's lots to learn from his style.

NEW ALBUMS

A selection of new and reissued guitar releases, including **Album Of The Month**

DeWOLFF live on stage at Alcatraz supporting The Black Crowes

RODOLFO SASSANO / ALAMY STOCK PHOTO

ALBUM OF THE MONTH

DEWOLFF
LOVE, DEATH & IN BETWEEN
(Mascot Records) 10/10

This album from the Netherlands rock-soul trio features 12 vibrant songs that will work great live. They sure make a big sound! Part of that is they've involved more people to record with; often up to 10, live to tape with no computers involved. As for the music, the essence sees them embrace soul and R&B legends like Ray Charles, Little Richard, Sam Cooke and Al Green. The sound is rich, analogue and live which adds a real vitality to the songs. And it's an album very much about songs and good song arranging; Night Train is like James Brown and Al Green working with Southern Rock bands like The Allman Brothers. Heart Stopping Kinda Soul dips into a Stax/Motown vibe, enhanced by the major chords and catchy vocals. The bluesy swamp groove of Will O' The Wisp blends gorgeous guitar and electric piano. Jackie Go To Sleep features a beautiful guitar tone and performance over shifting maj7 chords. Mr Garbage Man is a bluesy soul classic in waiting, so impassioned are the vocals and the band dynamics. We hear a lot of nostalgia driven bands and many are great but DeWolff are among the most authentic sounding; they manage to evoke yesteryear and yet have their own thing going on. Great band, great songs, great musicianship! (JS)

BILLY STRINGS
ME/AND/DAD
(Rounder) 9/10

Billy Strings is a helluva guitarist and singer in the acoustic, bluegrass, and country vein. With Me/And/Dad, he found time away from his touring to record 22 songs with his father (and others) over five days of which 14 bluegrass and country classics were settled on. With both on guitar and vocal duties, the blend is a result of honed craftsmanship from countless hours playing together. Joined by bass, mandolin, banjo and fiddle (Jerry Douglas makes a guest appearance too), Billy is a joy to hear; his chord picking and lead lines are super precise and richly articulated. The songs range from traditional bluegrass (Long Journey Home, Frosty Morn) through to Doc Watson's Way Downtown and Lester Flatt and Bill Monroe's Little Cabin Home On The Hill. Hank Thompson's Little Blossom is most nostalgic with Terry Barber (dad) on vocals. American acoustic music doesn't come much better than this! (JS)

ALBUM REVIEWS BY JASON SIDWELL AND DAVID MEAD

STEVE VAI
VAI/GASH
(Favoured Nations) 9/10

Over the years we have come to expect the unexpected from Steve Vai, certainly following his mind-blowing progressive album, Inviolate from last year. With Vai/Gash, he pretty much doubles back on himself as this eight-song album evokes his Dave Lee Roth Eat 'Em And Smile days. Thick multi-tracked guitars, singalong choruses and rousing solos; it's a homage to classic rock that sees him play all instruments with Gash on vocals; a biker that Steve knew years ago. The back story is this album was recorded in 1991, around the time of Sex And Religion with Vai's desire to make and hear music akin to 70s rock. It certainly does that; opener, In The Wind is a big anthem groover that courts goodtime rock, AC/DC meets Van Halen style. Steve's solo is full of Pentatonic framed bends and staccato picking. Busted is an uptempo boogie (think ZZ Top meets Van Halen if you can) with a corker of a chorus. Let's Jam is an E based rocker that's stoked with a superb riff and a finger-frying solo. Woman Fever is a swinging blues-rocker with a typically jubilant solo. She Saved My Life Tonight nods to bright 80s stadium rock while closer, Flowers Of Fire is typical Vai; big melodies, tasty guitars and a great chorus. Hanker for good-vibe rock music? Then check this one out. (JS)

JD SIMO
SONGS FROM THE HOUSE OF GREASE
(Crows Feet Records) 9/10

JD Simo is a singer-guitarist that we like a lot. He's got a vibrant and raw vibe that blends old-skool blues with raucous rock and great grooves. This new album is trio based and features five tracks of lengths that vary from nearly four minutes to nearly 13, so it's a meaty package. Opener is Mississippi Fred McDowell's Mortgage On My Soul that features a brilliant intro, a bouncing drum beat and drips with gnarly blues slide playing. The exotic solo is something else. Afro Blues is a Mongo Santamaria/John Coltrane classic, dressed to modal perfection in the trio format with lots of dynamic guitar, bass and drums interplay. Missy Strut is inspired by The Meters with an inspired New Orleans vibe and some killer guitar playing. What a funky riff! Deep blues is found on Blind Alfred Reed's How Can A Poor Man Stand Such Times And Live, a beautiful and emotive rendition indeed. The pounding Higher Plane Pt 1 & Pt 2 is an expanded jam of JD's own song. Five tracks of rich bluesy, jazzy, rocky greatness! (JS)

RICHARD HAWLEY
LIVE AT HALIFAX PIECE HALL
(Live Here Now) 9/10

This live performance package from Sheffield's finest was recorded back in September 2021, and the album finds Sheffield songsmith Richard Hawley take to the stage with a full band at Halifax's Piece Hall. Released across all formats, including vinyl and CD, there's also an accompanying video of the gig available on both DVD and Blu-Ray. The concert finds Hawley in fine form as he storms through a polished set, including tracks from his Further album as well as classic songs, made all the more engaging with some excellent atmospheric production. Standing At The Sky's Edge is full of menace, with snarling fuzzed-up guitars, while Down In The Woods is upbeat and hard hitting. The set includes ballads like For Your Love Give Some Time, which is augmented with a string ensemble to beautiful effect, as is There's A Storm Coming. Engaging from start to finish! [DM]

SEVEN-NOTE GROUPINGS

Brought to you by...
LCCM
Where music matters

This month **Andy G Jones** shows how using seven-note groupings can spice up your soloing, taking inspiration from the great Steve Vai.

Steve Vai: here unusually playing an Ibanez thinline semi-acoustic

ABILITY RATING

★★★★☆ Intermediate/Advanced

Info	Will improve your
Key: Various	✔Rhythmic understanding
Tempo: Various	✔Playing odd note groupings
https://bit.ly/3iNZFCG	✔General improvising

This month we're going to examine the use of seven-note groupings.The seven-note group is different to most of the rhythms we've looked at to date, as it can't be evenly divided. There are a number of ways to groups the notes within the seven, but they are always uneven. Common subdivisions are 4+3 and 3+4.

Example 1 shows these subdivisions in both 7/4 and 7/8 time signatures - the only difference being the length of the basic unit of the pulse. Then we'll look at a riffy melodic line over a last 7/4 groove. Within the 7/4 groove if we play eighth notes, there are many different ways to groups the notes - some of the bars of this line suggest a 3+4 beat grouping and others seem to want to reverse it - this is a common feature in both prog rock and fusion.

From that point we'll look at a soloist's approach to using seven-note subdivisions of the beat over a 4/4 groove. Steve Vai was our inspiration for this approach. His free-wheeling improvisations often use these groupings. Vai's music is notoriously difficult to notate. In fact a young Vai did a transcription book of Frank Zappa's playing while he was playing with him, and few have been brave enough to follow in his footsteps. It's highly likely that Zappa's own unworldly improvisations were a considerable influence on Steve, rhythmically at least.

Vai's playing is essentially rock based, but there are other influences from jazz and classical styles, even Eastern European folk music. As a result, the rhythms that he gravitates towards are extremely varied.

While this lesson is not a tutorial on Vai's style, I've explored a number of different uses of sevens that he also likes to employ.

It might help to verbalise the seven-note group, although obviously beyond a certain speed this will be impossible to say out loud. As with learning how triplets feel, it may take a little time to get to the point where you don't need to count the groups of seven.

Learning this rhythm will add yet more variety to your improvised lines. Just as playing sextuplet fills in the gap between playing 16th and 32nd notes, so the groups of seven fill in the gap between sextuplets and 32nd notes.

The first line over a 4/4 groove is really an exercise to help you learn to feel the constant groups of seven. The next line is more of a challenge as it uses slides, hammer-ons and pull-offs in groups of seven. Starting each beat on the open third string (G) should help you land that note, on the beat.

Example 5 combines seven-note groups with more conventional rhythms. This humanises the relentless motion. Example 6 rounds off the lesson by bringing in some tapping, and shifts between D Dorian and the D Blues scale, especially the chromatic movement between the A, A♭ and G in the Blues scale. Explore and enjoy!

NEXT MONTH *We'll incorporate twos and fours into compound time, like* ***Frank Zappa***

Get the Tone

For this, you'll need a classic modern rock tone. These more flowing lines will require a fair bit of drive. A splash of reverb is standard for this approach. If you use delay, try a classic tape echo type tone. A compressor will help with the faster lines but is not essential. With these speedy lines be careful to avoid adding too much delay as this will obscure the note detail.

TRACK RECORD Many great guitarists improvise using unusual note groupings. Adding unexpected rhythms can bring new dimensions to your phrasing. Steve Vai was our inspiration here but players such as Greg Howe have exploited the idea too. Steve's epic Passion And Warfare album features killer solos throughout. Why not revisit the fantastic track The Animal for a taste of Steve's liquid virtuosic style.

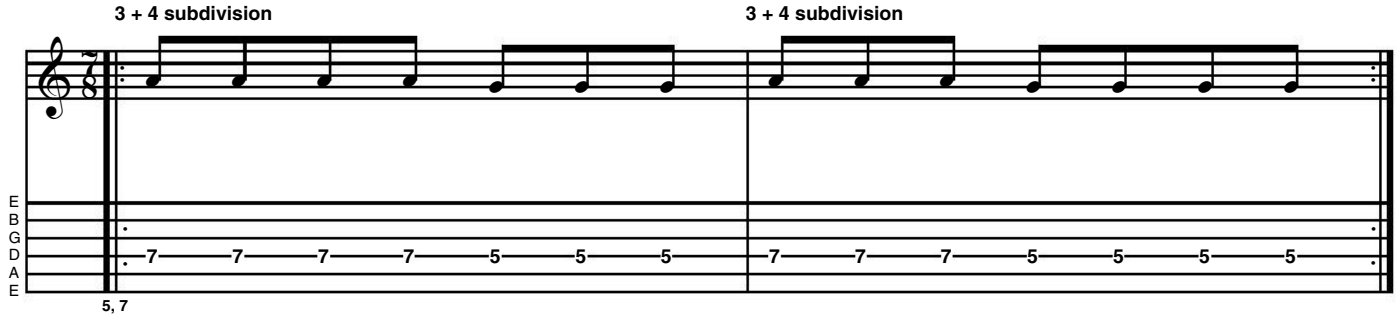
FRANK HOENSCH/REDFERNS

EXAMPLE 1 QUARTER NOTES IN 7/4 AND 7/8

Here are two of the most logical ways to group quarter notes in 7/4. Example 1b does the same but with half the note values in 7/8.

PLAY

Ex 1b



EXAMPLE 2 MINOR PENTATONIC FUSION IDEA

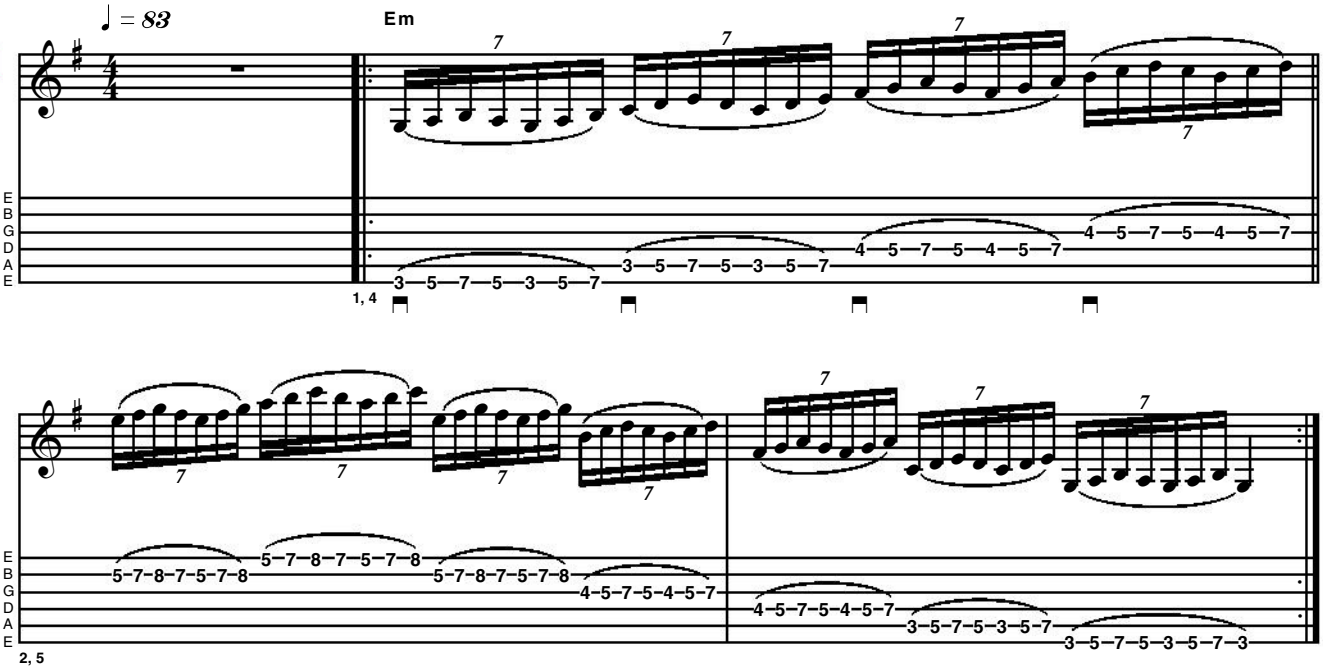
Here's a riff that uses A Minor Pentatonic for a fusion-ish Mahavishnu Orchestra type influence.

PLAY

EXAMPLE 3 LEGATO LINE

This one is a legato seven-notes-per-beat line which should help to internalise this subdivision. Focus on landing the first note of each group on the beat.

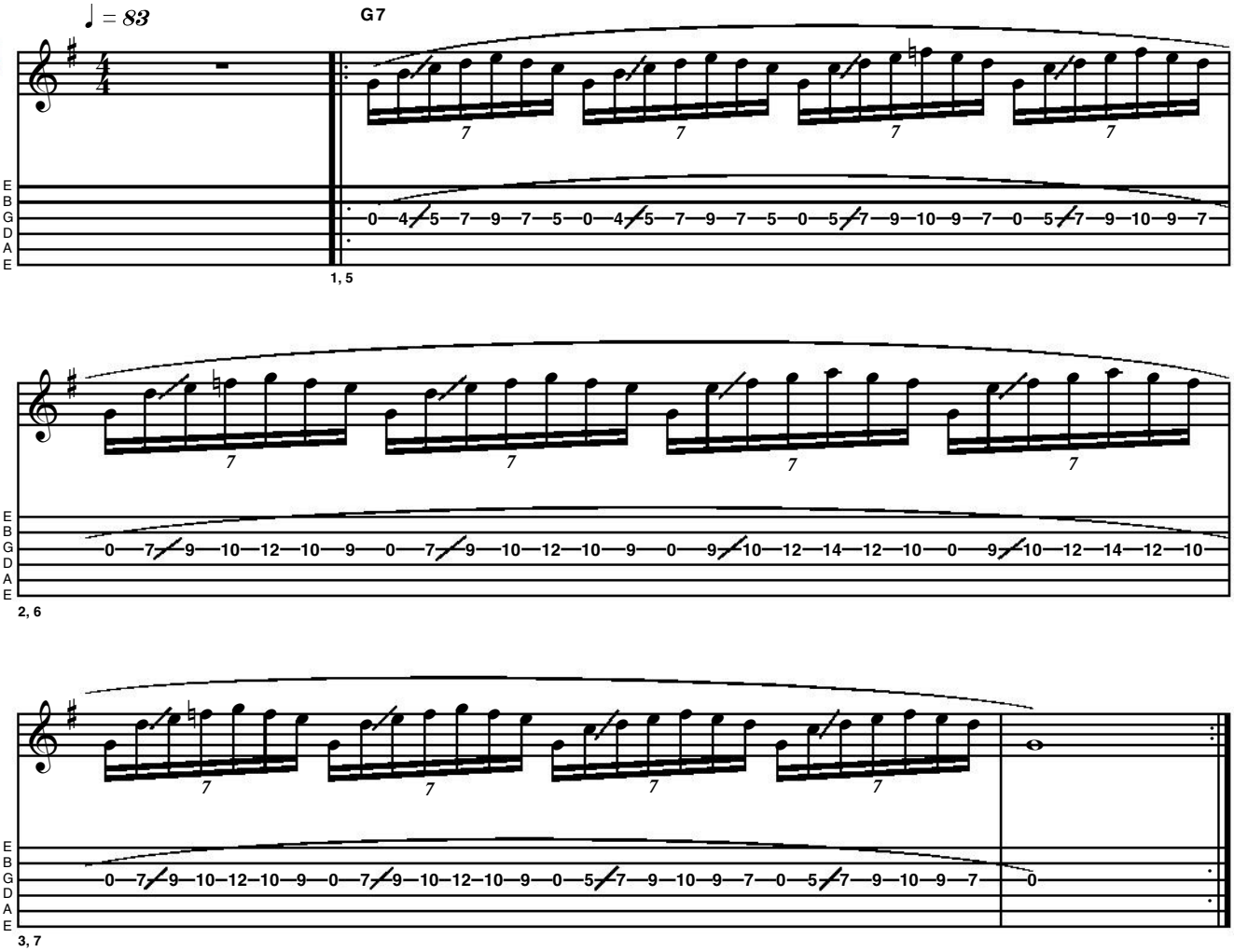
PLAY



EXAMPLE 4 SINGLE-STRING TAPPING EMULATION

This one takes the constant motion idea but moves up and down the third string using slides, hammer-ons and pull-offs for a liquid sound similar to a tapping lick.

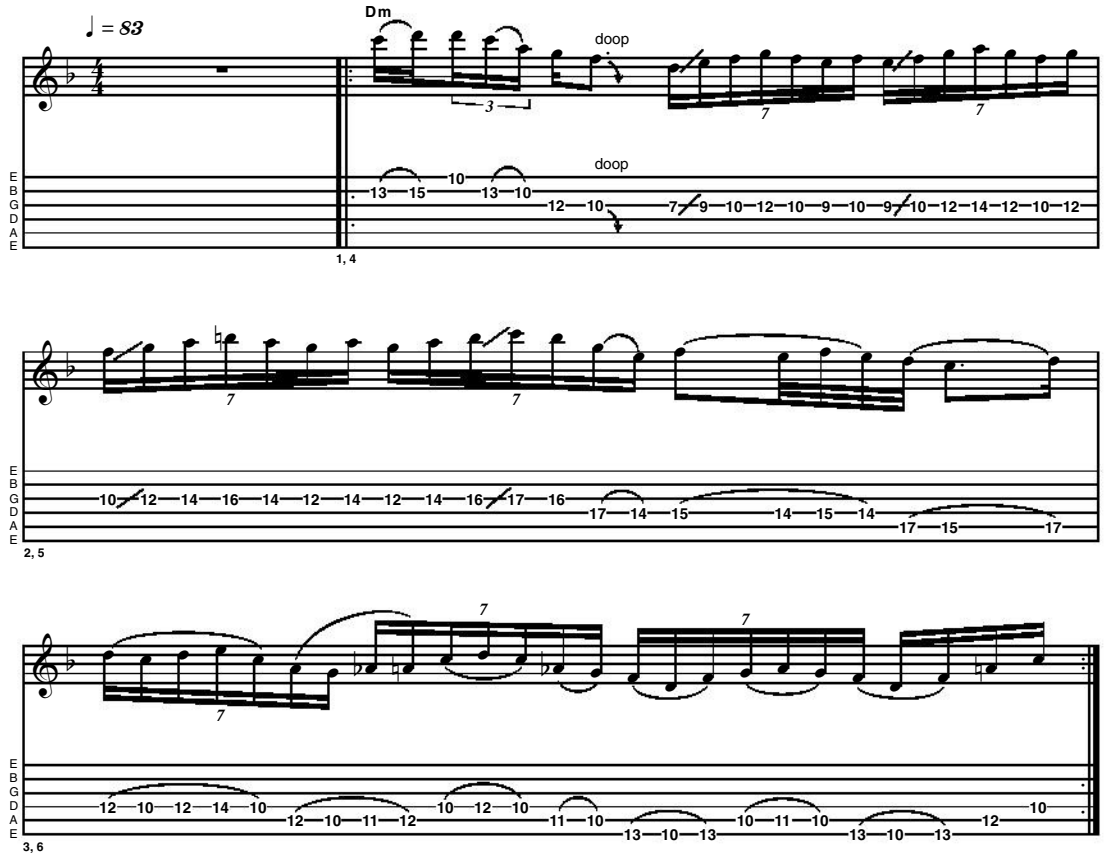
PLAY



EXAMPLE 5 **BLENDING OTHER RHYTHMS**

Now we start to blend in other rhythmic groupings to make a more realistic line, as relentless seven-note groupings can soon get tiresome.

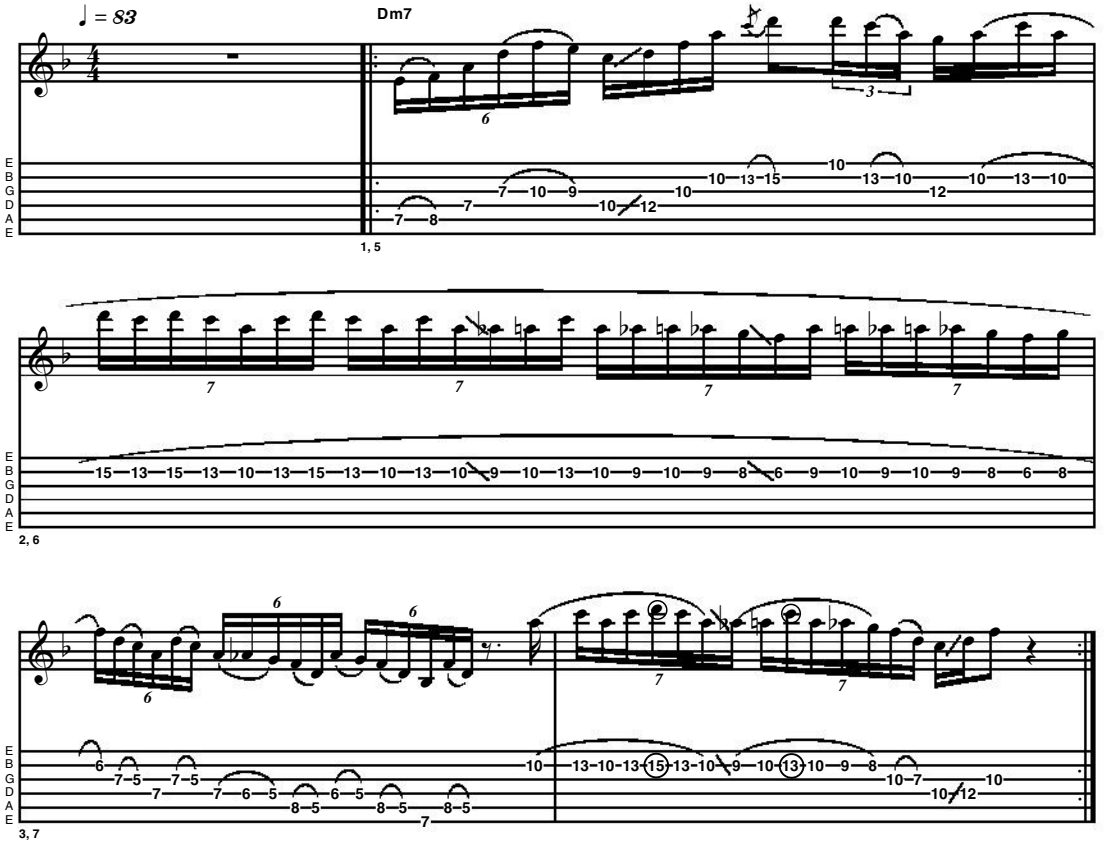
PLAY



EXAMPLE 6 **ADDING THE FLAT 5 FOR HARMONIC INTEREST**

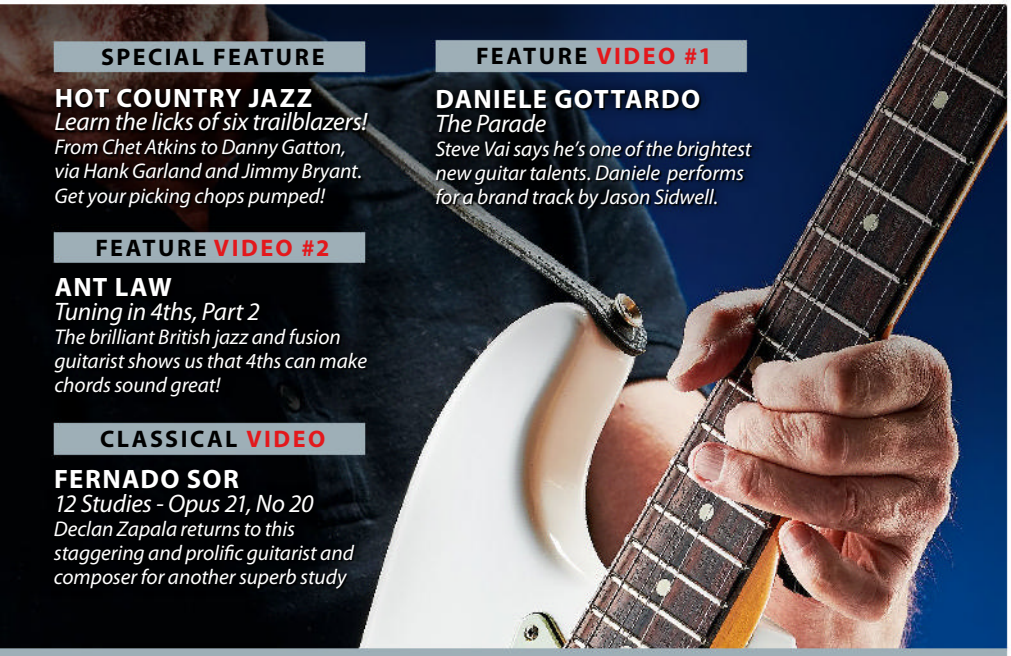
Again, we're blending more conventional rhythms but adding tapping for a fluid sound. More usage of the ♭5 from the Blues scale provides chromatic interest.

PLAY



NEXT MONTH

MORE OF THE WORLD'S BEST LESSONS...



SPECIAL FEATURE

HOT COUNTRY JAZZ
Learn the licks of six trailblazers!
From Chet Atkins to Danny Gatton, via Hank Garland and Jimmy Bryant. Get your picking chops pumped!

FEATURE VIDEO #2

ANT LAW
Tuning in 4ths, Part 2
The brilliant British jazz and fusion guitarist shows us that 4ths can make chords sound great!

CLASSICAL VIDEO

FERNADO SOR
12 Studies - Opus 21, No 20
Declan Zapala returns to this staggering and prolific guitarist and composer for another superb study

FEATURE VIDEO #1

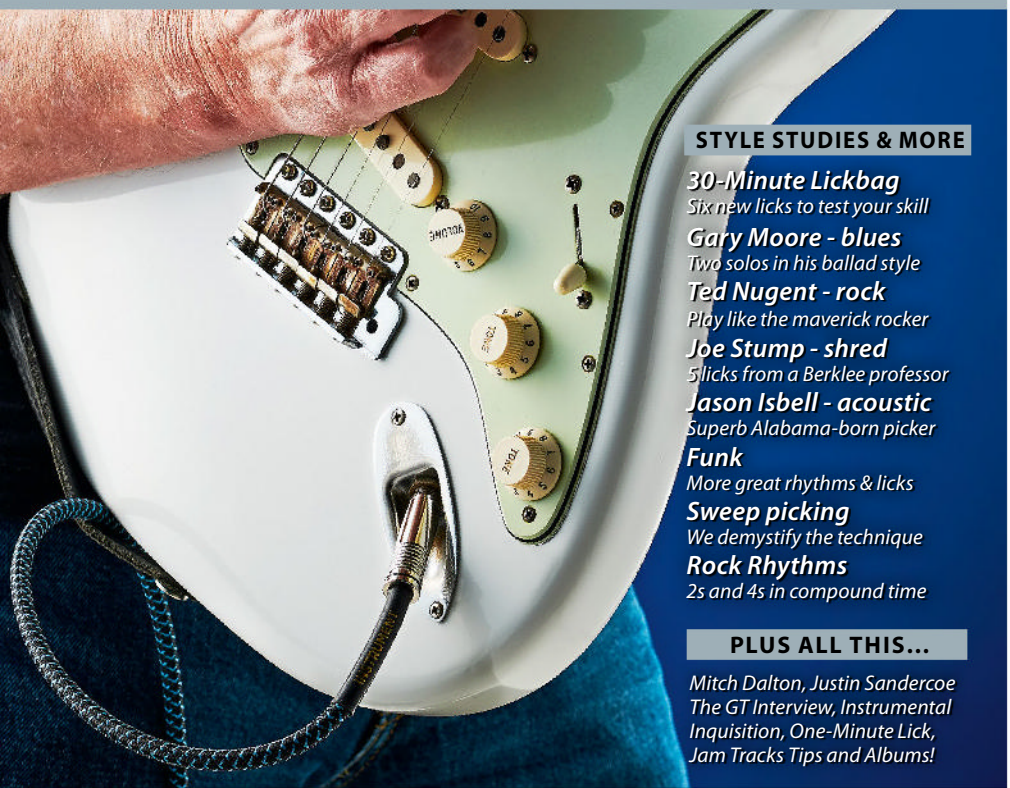
DANIELE GOTTARDO
The Parade
Steve Vai says he's one of the brightest new guitar talents. Daniele performs for a brand track by Jason Sidwell.

Our musical tribute to...

JEFF BECK!

Jeff Beck was monumental in the canon of electric guitar music, so it's tragic that he's no longer with us. To mark his passing, John Wheatcroft presents 10 technique components that every guitarist can learn from this giant of the Stratocaster (and Les Paul and Telecaster!).

Plus three full mini Jeff Beck-style pieces to learn. Don't miss GT346!



STYLE STUDIES & MORE

30-Minute Lickbag
Six new licks to test your skill

Gary Moore - blues
Two solos in his ballad style

Ted Nugent - rock
Play like the maverick rocker

Joe Stump - shred
5 licks from a Berklee professor

Jason Isbell - acoustic
Superb Alabama-born picker

Funk
More great rhythms & licks

Sweep picking
We demystify the technique

Rock Rhythms
2s and 4s in compound time

PLUS ALL THIS...

Mitch Dalton, Justin Sandercoe The GT Interview, Instrumental Inquisition, One-Minute Lick, Jam Tracks Tips and Albums!

NEXT ISSUE ON SALE WEDNESDAY 8TH FEBRUARY

NOTE: CONTENTS SUBJECT TO CHANGE

GuitarTechniques

SUBSCRIPTIONS & BACK ISSUES
NEW ORDERS: www.magazinesdirect.com
Phone orders: 0330 333 1113
Email: help@magazinesdirect.com
RENEWALS: www.mymagazine.co.uk
Customer service: 0330 333 4333
Email queries: help@mymagazine.co.uk

Future PLC, Quay House, The Ambury, Bath BA1 1UA
Tel +44 (0) 1225 442244 **Fax** 01225 732275
Email jason.sidwell@futurenet.com

EDITORIAL
Editor **Jason Sidwell**
jason.sidwell@futurenet.com
Art Editors **Philip Cheesbrough**, **Rosie Webber**, **Mark White**, **Mixie von Bormann**
Sub Editor **Neville Marten**
Music engraving **Chris Francis**
Audio and video mastering **Adam Crute**
Production, animated tab & audio syncing **Cliff Douse**

THIS MONTH'S CONTRIBUTORS
Steve Allsworth, Simon Barnard, Richard Barrett, John Bishop, Martin Cooper, David Gerrish, Daniele Gottardo, Charlie Griffiths, Phil Hilborne, Jamie Hunt, Andy G Jones, Ant Law, David Mead, Jacob Quistgaard, Stuart Ryan, Andy Saphir, John Wheatcroft, Declan Zapala

ADVERTISING
Commercial Director **Clare Dove**
clare.dove@futurenet.com
Advertising Sales Director **Lara Jaggon**
lara.jaggon@futurenet.com
Account Sales Director **Guy Meredith**
guy.meredith@futurenet.com
Account Sales Director **Steven Pyatt**
steve.pyatt@futurenet.com

INTERNATIONAL LICENSING
Guitar Techniques is available for licensing and syndication. To find our more contact us at licensing@futurenet.com or view our available content at www.futurecontenthub.com.
Head of Print Licensing **Rachel Shaw**

CIRCULATION
Head of Newstrade **Tim Mathers**

PRODUCTION
Head of Production **Mark Constance**
Production Project Manager **Keely Miller**
Advertising Production Manager **Joanne Crosby**
Digital Editions Controller **Jason Hudson**
Production Manager **Nola Cokely**

MANAGEMENT
Managing Director, Music **Stuart Williams**
Head Of Design, Music **Brad Merrett**
Content Director, Music **Scott Rowley**
Group Art Director **Graham Dalzell**

PRINTED BY William Gibbons & Sons Ltd.
DISTRIBUTED BY Marketforce, 2nd Floor, 5 Churchill Place, Canary Wharf, London E14 5HU. Tel 0203 787 9001

Recycle

We are committed to only using magazine paper which is derived from responsibly managed, certified forestry and chlorine-free manufacture. The paper in this magazine was sourced and produced from sustainable managed forests, conforming to strict environmental and socioeconomic standards. The manufacturing paper mill holds full FSC (Forest Stewardship Council) certification and accreditation.

ipso. For press freedom with responsibility

All contents © 2022 Future Publishing Limited or published under licence. All rights reserved. No part of this magazine may be used, stored, transmitted or reproduced in any way without the prior written permission of the publisher. Future Publishing Limited (company number 2008885) is registered in England and Wales. Registered office: Quay House, The Ambury, Bath BA1 1UA. All information contained in this publication is for information only and is, as far as we are aware, correct at the time of going to press. Future cannot accept any responsibility for errors or inaccuracies in such information. You are advised to contact manufacturers and retailers directly with regard to the price of products/services referred to in this publication. Apps and websites mentioned in this publication are not under our control. We are not responsible for their contents or any other changes or updates to them. This magazine is fully independent and not affiliated in any way with the companies mentioned herein.

If you submit material to us, you warrant that you own the material and/or have the necessary rights/permissions to supply the material and you automatically grant Future and its licensees a licence to publish your submission in whole or in part in any/all issues and/or editions of publications, in any format published worldwide and on associated websites, social media channels and associated products. Any material you submit is sent at your own risk and, although every care is taken, neither Future nor its employees, agents, subcontractors or licensees shall be liable for loss or damage. We assume all unsolicited material is for publication unless otherwise stated, and reserve the right to edit, amend, adapt all submissions.

FUTURE
Connectors. Creators. Experience Makers.

Future plc is a public company quoted on the London Stock Exchange (symbol: FUTR)
www.futureplc.com

Chief Executive **Zillah Byng-Thorne**
Non-Executive Chairman **Richard Huntingford**
Chief Financial and Strategy Officer **Penny Ladkin-Brand**
Tel +44 (0)1225 442 244

BELFAST
+ − = ÷ ×
TOUR EDITION
Sheeran
BY Lowden
sheeranguitars.com

"

THE **PERFORMANCE 3** IS THE BEST GUITAR CAPO MONEY CAN BUY

MUSICRADAR, ROB LAING, OCTOBER 2019

The Capo Company

www.G7th.com

9000